STRANGE AEONS

Three Unusual Times & Places

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H. P. LOVECRAFT 1890–1937

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Introduction

Because in part the game *Call of Cthulhu* relies on the comfort of a known social background, adventures for it are usually set in the 1890's, in the 1920's (H. P. Lovecraft's own time), or in the present-day 1990's. Since player characters find it hard enough to survive Mythos threats without being alienated from their own kind, in these eras human society is shown to be generally benign and friendly — or at least to appear to be. The number of these eras has been generally restricted, to keep down the scene-setting and historical contradictions that otherwise lurk at every hand.

Still, occasional changes of pace can be fun. Here are three adventures set in unusual times and places: in Renaissance Spain during the logical, dread, and austere Spanish Inquisition, in a twenty-first century lunar outpost, and in Elizabethan England, among certain talented British playwrights.

These scenarios are expected to be one-shot episodes, without particular links to existing campaigns or player characters. If the keeper wishes to make such connections, well and good, but no rationales or mechanisms for that exist here. A very short summary of each adventure follows.

"Garden of Earthly Delights": In 1597, lifeforms from a far-distant star system infest several residents of an idyllic village in Spain as part of a scheme to be able to reproduce here on Earth.

"Blood Moon": In 2015, the player characters must investigate bizarre events at a U.N. moon base, and face multiple opponents and Mythos complications.

"The King of Shreds and Patches": In 1603, we learn the true genesis of the dread play *The King in Yellow*, and of a grave threat to London and the British crown.

Six pre-generated player characters are given for each scenario. These occur at the very end of each scenario. Six people are few enough to conceivably share a horse-drawn coach or a lunar shuttle, and a number large enough to present a good selection of skills and connections. Social class, for instance, can be of great influence in the two sixteenth century adventures.

Though no one player character is crucial to any of these adventures, players should probably plan on playing all six player characters from the start. This may mean that some players must take on two roles, at least for a time. Female players will probably need to act out male roles for the sixteenth century pieces as well — the world was that sort of place then, and part of the interest of playing in other eras is to note that.

The player characters do not carry over from scenario to scenario, nor (except for "Blood Moon") are they specially developed to be investigators of unknown dangers. Try to imagine them as living representatives of their times, with expectations and opinions just as we have, but suddenly thrown into dismay and confusion by the horrors that they slowly come to understand.

The Garden of Earthly Delights

by Lucya Szachnowski and Gary O'Connell

This scenario, set in Spain in 1597, involves an inquisitorial investigation into a reported miraculous birth. The player characters are priests and laymen in the service of the Spanish Inquisition. In this adventure they are referred to as inquisitors rather than investigators.

Keeper's Information

THE WITCHES' HERESY

Four centuries before the start of this adventure the inhabitants of Albergue — a remote village in the Pyrenees — were heathens who ensured their valley's fertility with two (non-magical) rituals. A newborn lamb was sacrificed every spring and wine and grain was burnt every fall.

During the 12th century San Miguel de Montaña converted the villagers to Christianity, in response to a vision he had received from an angel. A church was built in his name, and as far as most locals were concerned the pagan rituals ceased. However, one family believed the old rites were essential to keep the valley fertile and formed a coven to conduct them in secret. The tradition passed from generation to generation. Even now, the church and most of the villagers are unaware of the practice.

Raña Fonseca leads the present coven, the other members of which are Armand, her husband, and Fernando, her half-brother. Armand was initiated into the coven when he married Raña and soon found that he enjoyed the excitement and secrecy, but as the years passed the heresy has worried at his conscience. Over time he took to drinking, more heavily lately, and now suffers nightmares that he has forfeited his soul.

Fernando is the bastard son of the local noble, Don Vicarra, and Raña's mother, Isabella. She brought him up to believe that the Don should have married her and made him his heir. The Don has taken care of Fernando since Isabella died, and has paid for his university education, but has not made him the heir to his titles because Fernando is illegitimate. By the standards of the times this is not unusual, but Fernando is nevertheless deeply bitter.

THE TEMPLAR RELIC

About a year ago Fernando discovered a Latin manuscript in a chest containing booty from a disbanded Templar stronghold. Fernando read it and found that it contained a fragment of a ritual which he believed would summon great power. The ritual was part of an incomplete contact spell that demanded human sacrifice. The Don was unaware of the manuscript's existence.

Fernando, with his limited occult knowledge, misconstrued the spell's purpose and was unaware that a significant part of it was missing. In his bitterness and hunger for power he persuaded the coven to incorporate it into the spring ritual.

Armand agreed to take part, believing that his soul was already lost. He now flaunts a newfound recklessness bordering on insanity. Raña was unhappy about it and refused to sacrifice any local, but when an itinerant tinker had a blazing row with her — after his donkey knocked down her chicken coop — she agreed to the idea of using him as the victim.

They waylaid him on the mountain pass as he left the village, killed his donkey and hid its carcass, and held him captive until the ritual. Then they cut out his tongue to prevent his screams, enchanted his body in accordance with the spell and impaled him on a spike carved from a living tree in a forested ravine.

THE INSECTS FROM SHAGGAI

This acted as a beacon which an exploratory shan spacecraft picked up. The insects from Shaggai decided to investigate and teleported to the site of the sacrifice, causing bizarre electrical storms over northern Spain. They emerged from the craft, possessed the awestruck witches, and raided their minds for information about this world.

The shan quickly discovered that a mysterious element in Earth's atmosphere was harmful to them in four ways. It made sunlight fatal to them, inhibited their flight, obstructed their interplanetary communications and, worst of all, prevented them from teleporting off planet.

THE PLAN

They realized they had to prepare for a prolonged stay on Earth. There were very few of them and despite their vastly superior technology they could easily be overwhelmed by the sheer number of natives. They formulated a plan to both secure their position and reproduce.

Spanish Catholicism and its fascination with pain, suffering and death appealed to their natural tastes. Although they were uncertain as to the Church's power they

were confident they could dominate key figures if they had access to them. By convincing the locals that a miracle had occurred they could lure such people to them.

Shan reproduction requires a breeding host, so they decided to use an innocent young virgin in order to exploit Christian belief in the virgin birth. Maria, a simpleton and devout Catholic, was chosen as the host. They impregnated her and gave her the false memory that an angel had visited her and prophesied the child.

THE VILLAGE'S REACTION

Maria announced her vision to the village, causing outrage and skepticism, but the midwife inspected her and confirmed that she was still a virgin. The village priest decided to wait and see what happened; the villagers agreed. There was a general increase in religious activity.

Some weeks later it became evident that Maria was with child. The priest sent a letter to the Bishop of Zaragoza informing him of what had happened. The letter in turn was forwarded to the Inquisitor General. By the time the Inquisition arrives, the entire village — at least superficially — believes Maria's story.

But something is wrong. The influence of the cruel shan is creeping through the village (at the start of the scenario fifteen people are controlled: the three witches, Maria, Conchita, and ten other villagers). At night the atmosphere of Albergue takes on a darker aspect of secret drunkenness and debauchery, and those discovered are punished with unusual cruelty — Rico, an adulterer, was flogged nearly to death before cheering crowds.

Inquisitors' Information

The inquisitors have been summoned to El Escorial for an interview with the Inquisitor General but have been given no clue as to what the interview is to be about. El Escorial is a massive, forbidding and grim building built by King Philip II as a royal palace and monastery. In the center of the rectangular palace is a domed church from which the muted chants of mass can be heard throughout the whole palace. The King's quarters occupy the south wing, while monks live in the north wing.

The Spanish Inquisition

The Spanish Inquisition was directly controlled by the King. In 1492 an edict had been passed insisting Jews either convert to Catholicism or leave Spain; a similar ruling was later made concerning Moors. The Inquisition was formed to ensure that these "Conversos" did not lapse into Jewish or Muslim practices.

Other heresies were also dealt with. Spanish Protestantism was virtually wiped out in a series of *autos de fe*, or burnings. Many people were accused of Illuminism, the belief that it was not necessary to go to church because individuals could gain a personal experience of God by private worship. Priests, monks and academics were closely watched to insure that they did not entertain any non-Catholic beliefs.

There was also an index of proscribed books. Some texts were totally banned and others needed a few lines expurgated before they could be circulated in Spain. All books had to have a stamp on them saying they had been approved. Proscribed books were usually burnt when found and the owner fined.

Spain did not suffer from the frenzied witch-hunts that occurred in other countries. The Inquisition realized that many witches were just deluded or mad and needed guidance, though some people did perish at the stake on that charge. Witchcraft could also be tried in a secular court, especially if a crime such as murder was involved.

The Inquisition employed many laymen as well as priests. These laymenwere known as "familiars" and included informers, policemen and torturers. Anyone employed by the Inquisition was exempt from trial in a civil court. Criminals frequently sought inquisitorial posts as a safeguard against punishment.

The Inquisition had permanent bases in most large cities. Smaller and more remote areas were visited on an irregular basis. The Inquisition would advertise their arrival by reading an Edict of Faith in church asking for people to come forward and confess their heresies or denounce those of others. Many people took the opportunity to get rid of enemies or an unwanted spouse.

Powers of the Spanish Inquisition

Inquisitors were able to arrest and question anyone who was denounced or suspected of heresy. The captive was not usually told what he was accused of or who his accusers were. He was asked if he had anything to confess and his story was compared with the accusation.

Sin and Heresy

The Inquisition only had power over baptized Christians. Any Christian who entertained beliefs opposed to Catholic doctrine was a heretic. Sin — merely transgressing Church law — is not heresy. For example, committing adultery is a sin; believing it is not a sin is heresy.

Torture

Torture was common in both secular and inquisitorial questioning. The Inquisition used it exclusively to extract information, not to punish or execute. Care was taken that suspects did not die under the ordeal. The three main forms of torture were:

- *Garrucha* — The victim was hung by the wrists from pulleys while heavy weights were attached to his feet.
- *Toca* — Water torture in which a victim was forced to swallow large amounts of water. A cloth was forced down the throat to conduct the liquid that was poured in.
- *Potra* — This involved being bound on a rack with ropes that were then tightened until they bit into the flesh.

Punishment

There was no formal trial, merely a series of interrogations carried out by the inquisitors in the presence of a notary. It was common for one inquisitor to act as prosecution and another as defense. The inquisitors, together with a legal expert, would then vote on the verdict. If the accused was found guilty there were a variety of punishments available. For minor heresy, especially if the heretic seemed contrite, punishment was to do an act of penance and wear special robes to show heretic status. Fines could be imposed and goods or land confiscated — this was the main way that the Inquisition gained money.

As a last resort, heretics could be burnt at the stake in an *auto de fe*. These were public events that took place in the town plaza. Burnings were most common in the early 16th century.

An Interview

The inquisitors are waiting in an austere anteroom out of the sweltering mid-summer heat. The only furniture in the paneled room is several wooden benches, upon which sit two other occupants. The first is a frightened noble, the Duke de Moncada. He, like the party, has no idea why he is here or what he may have done. He is called into the Inquisitor General's office first, shortly after the player characters arrive. He has no plot relevance and serves only to intimidate the players and demonstrate the power of the Catholic Church. The second person, a foreigner in dark travelling clothes, sits in a shadowy corner. He instigates no conversation until he is alone with the party, although he observes them dispassionately. His name is Melmoth.

Shortly after de Moncada has been called into the office, Melmoth leans forward and bluntly asks, "Tell me, has a man ever lost his soul for a just cause?" He has an air of confidence and his tone implies that he is testing them. Anyone with the Theology skill realizes that this is a tricky question. He nods knowingly at their replies but makes little comment. If asked who he, is he says his name, and that he is a traveller and is here to see them.

ANOTHER INTERVIEW

Soon the Inquisitor General's door reopens. Two guards drag the Duke de Moncada out in chains, screaming denials. As they pass through the room, Melmoth rises and follows them out, keeping one eye on the party. Under his breath (Listen roll) he whispers, "The next time we meet it will be in a prison cell . ... "

A few moments later the Inquisitor General calls the party into his office. He tells them that he has a matter to discuss with them that is of such moment that King Philip II wishes it said in his presence. He leads them to the King's private chambers, where they wait outside for a few moments while a servant checks on him before announcing them.

About Melmoth

Melmoth made a bargain with Nyarlathotep and now wanders the Earth eternally. However, he has learned that life itself is a curse bringing nothing but sorrow and pain. He now desires only the release of the death which is denied him. His doom can only end if he finds someone willing to give up his soul and take his place. By the terms of the curse he can grant any wish in return for that person's soul. Until that point, although he can suffer fatal wounds and feel their pain, he is always resurrected. He will not mention his curse or bargain to the inquisitors until later in the scenario when he sees them in such desperation that they might accept his offer.

It is high summer and flies buzz in the heat of the room. King Philip II is lying on a bed, dying of a hideous wasting disease. His legs are covered in open sores in which maggots wriggle. A Medicine roll determines only that the King's condition is terminal. The room's only ornaments are a crowned skull on the bedside table and an Hieronymous Bosch triptych, "The Haywain", on the wall. There is a small hole in the wall by the head of the bed, through which one can look down on the church where mass is constantly chanted.

The King tells them that two months ago Father Xavier, a priest from a remote Pyrenean village called Albergue, sent a letter saying that a young girl from his parish claims she was visited by a angel who told her she would bear a child. The letter did not identify her but said that she is now pregnant. If this is true then it is indeed a miracle — possibly even the second coming. King Philip II knows that he is dying and would dearly like to see Christ return in his lifetime. If the girl's story can be verified then he urges them to bring her back to El Escorial. However, if the claim is false then it is foul heresy and must be dealt with accordingly. The matter is being kept secret until the truth can be determined and they must swear on the Holy Bible to talk to no one else outside Albergue about the matter until they can make a full report.

After they have sworn the King smiles and lies back looking at the triptych. He says that it is his favorite picture and often makes him wonder whether the world will end in glory or horror. Finally, he wishes them God's blessing, bids them safe passage and dismisses them.

Outside, the Inquisitor General says since that the Inquisition has never been to Albergue, they should treat their investigations as a standard visitation to root out heresy. They must contact Father Xavier first and read the Edict of Faith in church at the earliest opportunity. He also reminds them that the Inquisition is funded largely by confiscation of convicted heretics' goods and land and urges them to look out for wealthy transgressors.

He then introduces them to Lopez, a torturer in the service of the Inquisition. Lopez will accompany them to Albergue in case they have need of his services.

If they ask about the Duke de Moncada they will be told that it is not their affair and asked why they want to know. The Inquisitor General has no knowledge of Melmoth and neither does anyone else in El Escorial apart from themselves. It is as if he were never there.

Spain in 1597

In 1597 Spain was a world power with an empire that encompassed Portugal, Italy, Flanders, the Indies and America. Enormous wealth poured into Spain and Spanish nobles lived in envied style, yet it was insufficient to cover the costs of military undertakings; the country was declared bankrupt three times during the reign of King Philip II (1556-1598). Taxes were raised to try and make ends meet, but the nobility were exempt so the burden fell entirely on the poor.

King Philip II was a profoundly religious man — serious, depressive and reclusive. He ruled his empire from a small room in El Escorial, an austere monastery/palace that he built just outside Madrid. He died in 1598 from a painful wasting disease that caused his body to rot. Towards the end, even his servants found the stench unbearable.

Handout #1 — Edict of Faith

"If you know anyone who performs rituals not of the Catholic Church, eats meat during Lent or other Holy Days on which it is forbidden, does not attend Church on Sundays or voices beliefs that are other than the teachings of the Holy Catholic Church you are requested to come forth and denounce them."

The Edict must be read in church. Then the inquisitor should raise a crucifix in front of the congregation and ask them to hold up their right hands and swear a solemn oath to support the Inquisition and its ministers. The Edict should then be pinned to the church door for all to see.

Preparation

With research (Library Use, etc.) the inquisitors can get directions to Albergue, or with extra effort a map showing Albergue's location in the Aragonese Pyrenees; the nearest town is Jaca. They easily learn that the region is known for a fine wine from the Mendoza vineyards and that many Pyrenean valleys are isolated and often completely cut off in winter.

The Journey

The journey to Albergue is uneventful, lasting just over a week. The road follows the Henares River to Alcala de Henares, then heads to the next large town, Zaragoza, about 150 miles away. Travel is hot and dusty and the inquisitors pass villages, castles and many abandoned farms along the way. Occasionally they see others on the road: convicts being taken as galley slaves, monks, beggars, pilgrims and wealthy nobles with their entourages. All routes into the Pyrenees pass through Jaca, a market town only thirty miles from the French border. From here narrow paths climb high into the Pyrenees, twisting and turning for two days through rocky passes and verdant valleys.

In a high pass a few miles outside Albergue the party comes across the semi-concealed carcass of the murdered tinker's donkey, partially buried beneath a recent rockfall. A Spot Hidden reveals a saddlebag containing pots, pans, knives and a blanket lying close by. The witches hid the carcass high in the mountains where the snow only melts in early summer. It is now bloated with flies, which explode out of it as soon as it is disturbed (0/1 Sanity loss).

Arrival in the Valley

As the inquisitors round a corner they see a beautiful, verdant valley. A villa looks over vineyards covering the northern slopes. A small castle stands opposite to the south, while woods blanket the distant end of the vale and a stream runs the length of it. Nestling between the slopes, the village of Albergue contains a church, several small cottages and a central plaza with a well.

Unless the party plans otherwise, they reach Albergue mid-Monday afternoon during siesta. Everything seems quiet; only a mangy dog wanders out to greet them, but as they approach they become aware of a woman weeping. She is sitting on the low wall surrounding the well in the middle of the plaza. At her side is an empty bucket, which in her sorrow she has forgotten to fill. A Spot Hidden reveals that she looks a few months pregnant.

This is Marcella, a local peasant girl, who is crying because her lover, Carlos Mendoza, has refused to marry her and denies her claims that she is bearing his child. Embarrassed to be seen crying by strangers, as the party approaches she runs off, forgetting her bucket. They can easily catch up and question her, to which she initially responds only that her name is Marcella. She may, if they seem sympathetic, confess why she is miserable.

At the Church

The local church is a simple building — just a chapel without a crypt, cellar or tower. Inside are wooden pews, frescoes of biblical scenes and an altar with a large, plain, wooden cross on the wall behind it. Stones set in the floor bear the names of deceased generations of Vicarras. Don Dominguez Vicarra's stone, dated 1320, bears the emblem of the Knights of St. John.

Father Xavier is praying at the altar, asking the lord for guidance. He is a kindly but unambitious man who avoids decision-making whenever possible and is easily flustered when pressed for any sort of quick response. He welcomes the party — though he had not expected the Spanish Inquisition — and invites them to conduct the evening mass, then read their edict afterwards.

WHAT FATHER XAVIER KNOWS

He says the girl who had the vision is named Maria Sanchez and her family are all good Catholics. He was at first skeptical of her story, but one night, a month after the incident, he saw a halo around her head while she slept. (This was actually caused by a shan communicator.) He then deemed the situation beyond his humble wisdom and contacted his superiors.

If they ask him general questions about his parish he knows who lives where and who does what (see Common Knowledge) but is unaware of any heresy, witchcraft or heathen rituals going on. He is concerned about the influence of a band of gypsies camping in the hills; he believes villagers visit them at night to engage in sinful activities. Recently he has heard several shocking confessions which he can't divulge because of the confidentiality of the confessional.

A Law roll reveals that legislation has been passed prohibiting gypsies from travelling around because they were suspected of harboring heretics. A Know roll tells that this law has proven to be unenforceable.

Father Xavier suggests they approach Don Vicarra, the local noble, about accommodation. The Don's castle is the only building large enough to house them all. The inquisitors might want to look for lodging somewhere else, but even the Mendozas' villa is too small to house them all, and the villagers live in one or two room cottages.

Approaching the Castle

The path to the castle passes peasants toiling in the fields. As the inquisitors approach they see Fernando sitting in the shade of a tree reading a book. He greets them, introduces himself as Don Vicarra's son, and asks how his family may be of service to them. His attitude is lofty and bored, as though he welcomes anything to break the tedium of village life.

The book he is reading is *La Galatea*, a pastoral romance by Cervantes, which in his opinion is rubbish. He mentions that he recently returned from the university at Huesco and would love to return to city life but has no independent wealth.

He calls for Pepe to take the inquisitors' horses. The stableboy comes around the building and greets them. As he leads their horses away they can spot a huge scar on the back of his head. A Medicine roll recognizes it as the result of trepanation, a particularly loathsome medical practice in which the patient's skull is cut open to release evil humors.

Fernando escorts them inside to see Don Vicarra, who is in his study. Outside the door, a Listen roll allows them to overhear him reprimanding Juan — his servant — for not polishing a shield on the wall. Ignoring this, Fernando throws the door open and announces the inquisitors, startling the Don. Fernando smiles and leaves them alone with his father. However, he remains outside the door to eavesdrop.

The Don is obviously nervous about the visitation; he only calms down when he learns that they are not out to arrest him. He invites them to stay at his castle, instructing Juan to prepare rooms for them. He also asks them to dinner that night after mass, when the Mendozas and Father Xavier will join him also.

The Don definitely does not mention the guilty secret of his bastard son, but does admit that he is thinking of

Common Knowledge

Keepers should bear in mind that 16th century peasants did not use calendars or clocks to measure dates and time. Refer to events in terms of seasons, holy days or special events (after Maria was visited, before the big lightning storm, etc.). In a single day things are before dawn, after siesta, at dusk, etc. The exception is Father Xavier, who keeps the church calendar.

Everyone knows where everyone else in the village lives and where the gypsies are camped. The only independent farm in the valley belongs to the Mendozas. The rest live on land owned by the Don and pay him a tithe.

Few outsiders come to the valley apart from the gypsies, who arrive most springs and leave by the end of summer. They provide news, trade and diversion. The only other visitor they have had this year was a tinker who arrived just after the passes cleared in spring. He stayed for a week or so and sold a few pots and pans. His donkey trampled the Fonsecas' chicken coop and he left shortly afterwards to avoid a beating.

Leandra is generally popular in the village. She supplies advice and midwifery and knows many herbal remedies.

Most people know that Marcella is pregnant by Carlos and now he will not marry her.

Only the witches themselves know the full extent of their heresy. Leandra, the midwife, knows the Fonsecas practice pagan rituals but will not denounce them unless she has to. She is unaware of the spell and the murder. No other villagers know anything about the heresy.

What the Villagers Think about Maria

The villagers realize that the inquisitorial appearance is no accident, which adds to their religious fervor. Virtually all of them now think Maria saw an angel. They know she is very religious and never misses mass. It is well known that her parents and Father Xavier have seen a halo around her head.

bequeathing his lands to a religious order — he has not yet decided which. Fernando overhears this and decides to prevent it by having the shan shatter his father's mind with monstrous dreams that night.

There are now only about two hours until mass, before which the investigators will probably want to unpack and explore the castle. The fortified tower is currently used only as a domestic residence since the area is at peace. The Don does not even bother to keep his doors locked.

If the inquisitors want to look for Maria, anyone can tell them that she is on the mountainside tending her goats. They will be lucky to find her before mass (a Luck roll and 1d3 hours' search).

THE CASTLE

The Don's Study: The Don keeps his personal papers in a large wooden desk, but they don't pertain to anything heretical or illegal. Also in this room are a comfortable arm chair and an antique shield hanging on the wall.

Library: This holds a modest collection of chivalric romances and not much else.

Dining room: A large table and numerous chairs are the only furniture.

Trophy room: This contains stuffed animals, suits of armor and old weapons, including a fine Moorish sword. There is also a locked chest with a fleur de lis symbol on it that Don Dominguez brought back as spoils from the siege of the Templar stronghold at Miravet. It used to contain the Latin fragment that Fernando found, and still holds a brazier and silver dagger which an Occult roll determines could be employed for magic. They are dusty and have obviously not been used for some time.

Dungeon: Dark and dingy with three barred, disused prison cells. A key to these hangs on a hook on the wall.

Other rooms: There are also ten bedrooms, a hall, kitchens, servants quarters and a guard room by the main gate which is used solely for storing hunting gear. A courtyard and stable lies to the rear.

Mass

The church service starts before dusk. Just before mass, Conchita asks casually and quietly if the Dominican could take her confession tomorrow. If he suggests taking it that evening, she says she is too busy with the Don's guests. After dark the shan seek her out to make sure she remains quiet.

Word has gotten around of the Inquisition's presence, so the whole village and a few gypsies attend mass. Maria arrives moments before the service starts. The congregation hushes and parts, letting her through to sit up front.

Presumably the inquisitors will conduct the mass and read the edict, making the villagers swear to aid them. The whole service takes about an hour and ends after dark. Everyone then leaves except for Father Xavier and Maria, who kneels before the cross in prayer.

What's Your Heresy?

The following is a list of who accuses whom of heresy in response to the Edict of Faith. These accusers can approach any of the inquisitors (priests or laymen) whenever you want.

Marcella accuses Carlos Mendoza, primarily in revenge for being spurned. She says that:

- *He told her fornication was no sin* (true).
- *He reneged on a promise to marry her* (true, but a sin and not a heresy).
- *He enchanted her with spells to make her love him* (totally false).

Anselmo Mendoza accuses Rico to impress the Inquisition. He says Rico:

- *Attends church irregularly* (true, Rico is often too drunk or hung over to attend church).
- *Drinks a lot* (drunkenness is not a heresy).
- *Is probably a heretic* (false).

Teresa Mendoza accuses the gypsies to save her son. She points out that:

- *They are gypsies* (the gypsies are not heretics, just red herrings).
- *They are leading her son, Carlos, astray* (Carlos does not need their assistance in going astray).

Raña accuses Leandra to preempt Leandra accusing her. Raña says that Leandra:

- *Has caused miscarriages.*
- *Mutters charms over new born babies.*
- *Brews love potions.* (None of these are true, but circumstantial evidence might suggest otherwise.)

The Evening Meal

The Don's meal is attended by Fernando, Father Xavier, Mr. and Mrs. Mendoza, and Carlos, their son. The food is excellent and the Mendozas have brought some superb wine. During the meal Father Xavier relates the story of how San Miguel de Montaña converted the village to Christianity centuries ago. Two days hence is San Miguel's holy day, which will be celebrated with a procession of his relics through the village, followed by a bull run. Everyone hopes that the inquisitors will stay and participate.

Later on the Don tediously tells of his ancestor Don Dominguez who fought in the Spanish Reconquista and took part in the siege of a Templar stronghold at Miravet in 1308. He says that Dominguez brought back a lot of booty from his campaigns, much of which is in the trophy room. This bores Carlos so much that he gets drunk and makes a pass at Conchita while she is serving dessert; his parents' disapproval brings the meal to a hasty end.

First Night

Before they retire, Juan asks the inquisitors to leave their boots outside their rooms if they want them cleaned.

After the meal Carlos visits the gypsy camp. If the inquisitors go there they see villagers drinking, gambling, dancing and wenching. If they want, they can break up the party without trouble, but a lot of people will harbor resentment.

BAD DREAMS

That night the shan take their first tentative steps into the inquisitors' minds. The inquisitors experience shan-inserted memories, which they may think are dreams. Give Handout #2 to Vidal Peron, Handout #3 to Alonzo de Camariñas, and Handout #4 to each other member of the party.

The shan have decided to kill Conchita that night because they believe that her guilt has reached the stage where she might give them away. They make Fernando kill her, but to cover his tracks the shan implant his slightly doctored memories of the murder in the mind of the Dominican while he sleeps. The shan that controlled Conchita implants itself in the mind of Lopez the torturer and slowly takes him over, gaining complete control by the time the villagers revolt.

Handout #2 — Vidal's Dream

You hear someone knocking on your door. It is Conchita. She asks to talk to you at once, saying that she must confess. As you kneel together she seems to mesmerize you and you feel your will seeping away. She takes your hand and leads you outside to the stables. Once there she suddenly assumes a demonic form and tries to ravish you, grappling you with inhuman strength as you try to break free. You struggle, but find that you cannot take your eyes off of her or turn and flee. You clutch blindly at the wall and your hand falls on the shaft of a pitchfork. You grasp it and lunge, impaling her on the prongs. Black ichor gushes from the wound and she collapses, convulsing unnaturally. Dazed and weak, you fall to the floor and pass out.

Handout #3 — Alonzo's Dream

You dream that you are standing before the left wing of the Hieronymous Bosch triptych in the King's chambers. As you examine the disturbing artwork, the top section, where the rebel angels are being cast from heaven, begins to animate. The figure of God speaks to you, demanding that you kneel before Him that you might receive the spirit of God. You do so and the insect-angels fly from the picture and into your mouth. You gag and pass out.

Handout #4 — Bad Dreams

You have a restless night of troublesome dreams, filled with rustling noises, that you are not quite able to remember.

Day Two

The inquisitors are woken the next morning by the sound of Pepe shouting, "Conchita! In the stable! Dead!" While Vidal should feel worried, two clues show that he is not the murderer. Firstly, his boots do not have stable

muck on them — if Juan cleaned them they are spotless and outside his door. Secondly, he bangs his head on the stable door lintel as he enters. He is very tall (6′), but in his (false) memories from the previous night he seemed shorter. Nevertheless, Conchita's body is in the exact position he remembers, with a pitchfork stuck in it.

When they go to see Don Vicarra, they meet Juan outside his room looking very pale. He warns that the Don is not his normal self. If they enter the Don's room they find him in his nightshirt brandishing a rapier. He has been driven mad (Quixotism) by the shan and, shouting epithets at imagined Moorish heathens, attacks anyone coming near him.

Fernando is distraught, saying that in one night he has lost his father and his beloved. He confesses that he was in love with Conchita and had hoped to marry her but when he told his father only three days ago, the Don had been bitterly opposed to the idea and forbade him to marry below his station. Juan tells Fernando to pull himself together as there is no one else to run the estate. Fernando sadly agrees and begs the inquisitors not to reveal the Don's madness, as he hopes he will return to his right mind before the villagers find out.

For the rest of the day the party can pursue whatever investigations they like. The following is a list of possible lines of inquiry.

THE GYPSIES

The gypsy encampment consists of three caravans around a campfire. During the day everything is quiet as the gypsies sleep off the previous night's excesses. A woman tends a pot of stew while another washes clothes in a stream.

The gypsies are not infected by the shan but have no qualms about earning a living from entertaining. The infected villagers have provided a surprisingly good market for them this year. They can see that the villagers' behavior has changed since last summer.

THE VILLAGERS

- Maria is at the east end of the valley tending her goats.
- The Mendozas are working on their farm, except for Carlos, who is sleeping off a hangover.
- Father Xavier is making arrangements for Conchita's funeral. Her brother Carrasco and two peasants are digging the grave.
- Leandra can be found changing Rico's dressings from when he was beaten for adultery.
- The rest of the villagers are getting on with their normal day's work, except those who denounce their neighbors to the inquisitors.

THE FONSECA FARM

The farm looks neglected. Vegetables are going to seed and the fence is broken down (thanks to the tinker's donkey). Chickens wander out onto the path. Raña Fonseca is inside carding wool. She looks haggard with bags under her eyes and a yellowing bruise. Armand is sleeping off a hangover.

The talk of the village is that Armand beats her, although she nervously denies it. Encourage the idea that she is a battered wife who is scared of her husband, although it is actually the shan giving her too many late nights.

Armand is very hung over and also has bags under his eyes. He is surly and insolent and says that what he does to his wife is his affair. A Medicine roll shows that he is suffering from "bad humors and overheated blood" (mania, in 20th century medical terminology). A second Medicine roll suggests purging and blood-letting.

THE FUNERAL

Conchita's funeral takes place in the cool of evening. The Don is still mad and if this is not yet common knowledge most of the villagers are surprised that he is not present. After the service Carrasco swears vengeance against Conchita's murderer. The shan decide they can use this to their advantage and a shan enters Carrasco's head that night.

Second Night

In the village the inquisitors can interrupt a scene when Armand accuses Rico of stealing his chicken. Armand wants to punish him by cutting his fingers off one by one. This has drawn a large crowd, which Armand is playing to while the man begs for mercy, claiming that he found the chicken wandering around (he did). The inquisitors can break this up, although everyone except Rico seems oddly disappointed. If they try to arrest Armand he resists violently and shouts blasphemies.

Day Three

Everyone takes the day off for San Miguel de Montaña's holy day. In the morning all entrances to the plaza save one are barricaded and a bonfire is built. After siesta the villagers perform a procession of his relics through the town. Maria leads four villagers carrying a bier with San Miguel's skull. Father Xavier walks behind, followed by the rest of the village.

The procession ends at the church, where everyone kisses the skull before mass. After that the bull run begins. Any man may test his courage by running with the animal and trying to touch it. Anyone losing his nerve jumps over the barricade. Once over they are not allowed back in and those left try to kill the bull. Eventually only Carlos, Armand, and Fernando (and any inquisitors) will be left. This can be resolved as desired but the Keeper should not hurt Fernando.

Whoever delivers the killing stroke is declared the hero of the feast and given the best part of the bull. A pot of oil is heated and *churros* are cooked and dipped in honey. The gypsies play music and there is dancing and drinking.

THE SHAN ATTACK

Late in the night, after many people have gone to bed, including Father Xavier, Mr. and Mrs. Mendoza and the Sanchez family, Carrasco stands up and accuses Vidal of murdering Conchita. He claims Fernando saw him take

her to the stable and emerge alone. Fernando takes up Carrasco's claim and rallies the rowdy villagers. Those who are shan-controlled follow his lead and attack the inquisitors, saying they will torture the confession out of them. Even those who are not controlled are easily stirred to outrage and will help restrain the player characters.

If an inquisitor kills any of the peasants during this coup a shan flies out of the dead man's skull straight into the inquisitor's own. Sanity loss 1/1d10. The inquisitor instantly passes out.

Keeper's Note: If the players get too close to the truth on a previous day, the shan will make their move that night instead.

CAPTURED

If any of the inquisitors escape or were elsewhere, they are hunted down unless they can successfully hide. Captured characters are taken to the castle and chained hand and foot to the walls of the dungeon. Present are Fernando, Armand, four shan-controlled peasants and Lopez, who has fully defected. Fernando frees any shan-controlled villagers the party may have arrested and has any others tortured.

Villagers can be tortured to death, but Lopez will not incapacitate inquisitors as the shan still have need of them. Sanity loss for severe torture is 0/1d10. If this drives anyone temporarily insane, that person will say anything he thinks his captor wants to hear in order to stop the ordeal. Lopez should make a Torture roll. Damage inflicted depends on the method used and the amount of harm intended. Failure causes insufficient pain. The shan enjoy torture for its own sake and confessions only amuse them. If anyone admits to killing Conchita, Fernando laughs and explains what really happened.

Before dawn two shan slaves bring in a metal casket inscribed with strange minuscule symbols which a Cthulhu Mythos roll will associate with the demon Azathoth. Fernando opens it and a hellish green glow floods out, accompanied by a horrible rustling sound. Six (or as many as there are uninfected inquisitors) shan emerge and dive into the inquisitors' brains!

In a few seconds their vision ripples and melts and they feel the creatures crawling around inside their heads. Horrifying alien images come unbidden to their vision, for a Sanity loss of 1/1d10. Eventually the inquisitors pass out and are taken down from the wall and locked in a cell. Fernando and Armand instruct Lopez and three peasants to stand guard until the next night.

BACK IN THE VILLAGE

Meanwhile, shan slaves are massacring innocent villagers. Father Xavier is crucified on the church's cross; Pedro and Miranda Sanchez are stabbed in their sleep by Raña and Carrasco, who then take Maria to the shan craft. A dozen villagers including the Mendozas are imprisoned in the vintner's barn for later infection once the new shan are birthed. At dawn, Armand and Fernando join Raña and Carrasco at the shan craft.

The Morning After

The imprisoned inquisitors regain consciousness. They can remember what happened the night before and feel a sleeping, alien malignancy inside their heads. However, they seem to be in full control of themselves at the moment. They also become aware that they are not alone in the cell — Melmoth stands over them.

He tells them that their minds will remain their own until dusk, at which time the parasites in their skulls will awaken and control their thoughts and actions. He is lurid in describing the blasphemous activities the creatures will compel them to do and the consequences for their souls.

He answers questions about the shan evasively, omitting important details (how many shan there are, their vulnerability to sunlight, etc.). He does say that they have taken Maria, but not where to, or that she is bearing the shan's offspring.

He then offers his deal. In exchange for freeing them and teaching them how to expel the shan, all he wants is one of their souls. If they refuse he nods, steps into the shadows and vanishes. Just before dusk he returns to them wherever they are to make them his offer once more. If any of them accepts his deal now then he points to the keys hanging on a hook just out of sight but within reach of the cell bars (he placed them there earlier), then vanishes into the shadows.

THE NEW IMMORTAL

The volunteer feels the shan presence vanish from his mind, gains 5% Cthulhu Mythos and learns the spell Cast Out Shan. Every hour after that he gains a further 5% Cthulhu Mythos and loses 5 Sanity. When this drives him indefinitely insane he is struck with a foul depression. Slowly but surely he becomes everything that Melmoth was, seeing only pain and suffering and the pointlessness of existence. At 0 Sanity he effectively becomes Melmoth and is controlled by the Keeper.

New Spell: Cast Out Shan

This expels a shan from any living host standing within a 5′ pentagram drawn with the herb arnica. The caster performs a ritual which takes one hour and costs 10 MP, and one point of permanent POW from the caster and each victim. The caster could perform it on himself, at the cost of 2 POW. After the ceremony the pentagram is proof against repeated shan intrusion for twelve hours. This spell itself does not destroy the shan, but would have that effect if performed in direct sunlight.

Escape

The inquisitors can escape from the prison on their own either by finding the concealed keys (where Melmoth left them) or by succeeding with a Locksmith roll. If they are really stuck, Lopez will bring them water in a few hours, when they can try to jump, bribe or persuade him.

At other times Lopez, armed with a pitchfork, guards the top of the stairs. Three more shan slaves are in the kitchen drinking and playing cards. They have the party's weapons — although they do not know how to use the pistols — and will try to restrain the inquisitors, fighting to the death. The shan have edited their memories so they do not know anything of use.

The Don, while not shan-controlled, is still mad and attacks anyone who approaches him. A good persuasion attempt could get his help by convincing him that the village has been taken over by Moors.

Pepe was not so lucky. Because he had previously been trepanned, the shan were hesitant to try to control him, and he was lynched from a nearby tree.

The Inquisitors' Options

If they now know the Cast Out Shan spell they will want to look for arnica. Anyone making a Natural History roll recognizes it, knows that it grows locally and can find some in 1d6 hours. If they visited Leandra's cottage they could remember that she had some. She also knows where it grows wild.

If they have not made a deal with Melmoth then they will no doubt be wracking their shan-infected brains for a way to free themselves. Here are some traditional methods of demon expulsion that might occur to them:

- *Burning*: Burning a victim forces the shan to leave. If this happens in direct sunlight the shan will smolder and die.
- *Exorcism*: Both priests know the exorcism ritual. It requires a Bible, a consecrated candle, a bell and holy water, and takes a minimum of fifteen minutes. However, a Theology roll tells them that they cannot perform the ritual while they themselves are possessed. In any case, it is only intended for use against unquiet spirits and has no affect against the alien shan.
- *Holy water/relics/symbols*: These have no effect on shan.
- *Iron/silver*: Any metal weapons will hurt a shan if it is flushed out of a host first.
- *Trepanning*: This was the surgical practice of making a hole in a patient's skull. It is one of the oldest surgical techniques known. It was thought to release the evil spirits that caused headaches and brain fevers. On a shan victim, removing a sizable portion of skull (at least 3" square) leaves the shan semi-exposed. At this point direct sunlight destroys it.

  A Medicine roll is required to perform the operation. If successful it inflicts 1d4 damage on the patient and requires a Sanity roll for 0/1d4. Failure inflicts 1d10 damage, 1d4/1d10 Sanity loss and 1d10 permanent INT loss. A 00 automatically kills the patient. The process takes about one hour per person depending on the instruments used. The incorporeal shan lurk within the brain matter itself and so cannot be plucked out.
- *Willpower*: Willpower can be used to fight off shan commands. Roll the player character's POW against the shan's for every hour he tries to resist the creature's commands.

The Village

Everywhere seems deserted but the previous night's atrocities are evident. The dead lie amid the empty wine skins, the bonfire still smolders with the half-burnt corpse of a villager among the ashes, and a child has been boiled in the *churros* pot.

Father Xavier is crucified on the cross in the church. He is still alive and can say that he saw some of the villagers being herded up to the Mendozas' villa, adding that Raña went off in the direction of the Sanchez farm. He pleads with them to protect Maria. Father Xavier will die unless he receives urgent medical attention and even then is completely unable to move.

While they are attending to him the door opens and a villager peers inside, then slams the door shut again and runs off. This is a shan slave who intends to warn those at the Mendoza barn. He is on foot and the inquisitors can easily catch him. If they do, the man seems scared, denies that he is possessed and claims that "some of the villagers have gone mad."

The Mendozas' Villa

Four shan slaves armed with knives (five if the one from the village got away) guard the Mendoza warehouse in which twelve villagers are imprisoned, including Mr. and Mrs. Mendoza, Carlos, Marcella, Juan and Leandra. The shan are saving them to infect later. As the party approaches, the guards shout out that they have "imprisoned some of the villagers who have gone mad." The shan have implanted false memories in their heads so that they believe this. However, those locked up in the barn deny it and plead with the party to help them. Careful questioning should reveal flaws in the guards' stories, but the inquisitors must make up their own minds about whom they believe.

On the Trail of the Fonsecas

A wailing baby's cry grows stronger as the inquisitors approach the Fonseca farm. Baba and Sancho are both inside, hungry and scared. Sancho can be persuaded to say that his mother and father have gone into the woods with Maria.

A Tracking roll from the back of the farm shows the path that Raña, Carrasco and Maria took through the beech- and oak-covered lower slopes. The trail leads up the mountain to an obscured ravine. A Spot Hidden by de Tolosa, if he is still with the party, reveals that this area is prone to avalanches; very loud noise (gunfire, etc.) can cause one (15%).

The Shan Craft

Once the inquisitors enter the ravine, they see the shan craft, concealed from above. The craft stands about 20' high, is conical and is made of a smooth, gray, alien metal. Two feet above the ground is a circular entrance. Directly in front of this a withered and blackened corpse (the remains of the tinker) hangs impaled on a stake carved from a living tree (Sanity loss 0/1d6).

Standing guard outside are a shan slave with a knife, Armand, who is armed with a nerve-whip, and Carrasco with a sword. Carrasco attacks Vidal as soon as he sees him, repeatedly cursing him for killing Conchita. If the inquisitors can convince him that it was really Fernando who killed her then his shan conditioning will break and he turns on his comrades. After two rounds Fernando emerges from the ship, armed with a sword.

INSIDE THE CRAFT

The interior surfaces are all made of strange gray metal lit by an eerie, non-directional green light which makes the inquisitors feel nauseated and refreshed at the same time. An Idea roll makes this place seem familiar, providing them with a vague notion of the place's layout — a side effect of the shan memories. Sanity loss 0/1.

The cramped entrance — anyone above SIZ 10 must stoop — curves downward to the left. In the ceiling, five holes the size of a man's head lead to the shan's quarters, but they are far too small for humans to enter.

Travelling down leads to the shan's storage facilities. Within are six chambers with unbreakable glass screens for storing specimens, which were teleported in and out as required. As the teleporters do not work all the chambers are empty.

THE LABORATORY

The passage continues down to a shan laboratory filled with strange machinery. Maria, apparently mesmerized, lies naked on a slab inside a strange unbreakable glass case over which a green light strobes. Tubes conducting a vile-looking green fluid are connected to various points of her body. The fluid oozes in and out of her in time to her regular contractions. On the wall, a full length scan of Maria's body shows that she is giving birth to a dark black egg in which small, maggot-like creatures wriggle (shan young).

Raña stands over the glass case wearing a pair of strange goggles. On her fingers she wears metal thimbles with thin extensions that allow her to manipulate a tiny control console. She is currently inducing Maria's labor. A shan slave, also wearing goggles and armed with a nerve-whip, is assisting. An automatic door lies on the far side of the room.

The strobe light has a hypnotic effect on anyone not wearing the shan goggles. Humans must roll below their POW on 1d20 or stand mesmerized, unable to act until removed from the light. Raña and the shan slave attack, protecting Maria at all costs.

As the fight concludes, Maria gives birth to a fist-sized, black shan egg. A successful Idea roll allows the inquisitors to use their implanted memories to open the glass case. Maria is alive but in a deep trance. The black egg is warm to the touch and has a repugnantly scaly texture.

If they search the lab they can find Fernando's Latin fragment and the casket used to transport shan. If they want to explore further into the craft, the far passage spirals downwards. It is marked with fabulously intricate engravings depicting alien monstrosities (0/1d3 Sanity loss if examined).

The passage leads to a 10' tall chamber of worship. The room is irregularly dotted with shan perches, all of which face a large circular door. An Idea roll here "recalls" that this is a chapel to blasphemous gods and that beyond the door lies something unspeakable. If the inquisitors open the door — Idea roll to recall how — they open a two-way portal to Azathoth, revealing him in all his horror. Hopefully they won't make this mistake.

Resolving the Scenario

The shan egg hatches that night just after dark, releasing hundreds of maggot-like immature shan into the world. A blow from a sharp metal weapon doing 8 or more points of damage destroys the egg before that time but, unless it is taken into the sunlight first, will not kill all of the young. The remaining shan in the ship could be destroyed by a very large fire or buried under an avalanche.

Maria is alive, emerging from her trance in 1d4 hours. However, she still has an adult shan inside her head and believes her delusions. If the party is completely at a loss as to how to free themselves, and the Keeper is feeling generous, then Leandra could suggest trepanation.

The most difficult problem will be deciding exactly which of the villagers are still infected with shan and what to do about it. They can't trepan everyone before sunset ...

Epilogue

If any of the party survive, they will have to return to El Escorial to report to the Inquisitor General. As they are ushered into his office they notice a new painting on the wall behind him. De Camariñas recognizes the style as being that of Hieronymous Bosch.

It depicts what appears to be a trepanning operation overlooked by a priest and a nun. If they comment on it the Inquisitor General says that it has just arrived from the Netherlands. He has no idea what it is about and innocently asks what they think of it ...

Character Summary

Non-player Characters

Lopez, Inquisition Torturer, age 29

STR 17	CON 17	SIZ 16	INT 9	POW 10
DEX 13	APP 8	SAN 50	EDU 11	HP 17

Damage Bonus: +1d6
Weapons: Knife 50%, Punch 60%
Skills: First Aid 40%, Locksmith 50%, Operate Heavy Machinery 40%, Persuade 40%, Sneak 35%, Toady 60%, Torture 60%

Lopez is a corrupt sadist but is clever enough to keep his employers from realizing his true nature. He puts on an excellent act of subservience to his superiors.

Melmoth, Cursed Wanderer, age ?

STR 15	CON 18	SIZ 13	INT 18	POW 24
DEX 15	APP 14	SAN 0	EDU 20	HP 16

Skills: Anthropology 80%, Bargain 70%, Cthulhu Mythos 80%, Cynicism 100%, Hide 65%, History 78%, Occult 80%, Persuade 66%, Stare Menacingly 75%
Spells: Melmoth can perform miraculous feats without MP expenditure. These include Teleport through Shadows, Cause Cardiac Arrest, Prophesy and anything the Keeper requires.

Melmoth never resorts to physical combat. Anyone who wishes to attack Melmoth by any means must match his POW against Melmoth's or be immobilized for one round.

Don Vicarra and His Household

Don Vicarra, Minor Noble, age 50

STR 12	CON 12	SIZ 10	INT 14	POW 10
DEX 14	APP 8	SAN 50	EDU 14	HP 11

Damage Bonus: None
Weapons: Sword 40%
Skills: Family History 70%, Hunting 60%, Punch 50%, Read Trashy Novels 50%, Sword 40%

Don Vicarra owns the valley. He is old, ugly and cantankerous and talks endlessly about his ancestor, Don Dominguez, a knight of St. John who fought the Moors.

Twenty-five years ago he was attracted to a village girl, Isabella, and was persuaded to participate in a heathen fertility ritual. Fernando was the result. He feels guilty about this but is too scared of the consequences to admit the heresy and has never told anyone about the ritual. He is now contemplating bequeathing his estate to the church, thus leaving Fernando completely cut off.

Fernando, Don Vicarra's Bastard Son, age 24

STR 14	CON 16	SIZ 13	INT 15	POW 16
DEX 14	APP 13	SAN 30	EDU 17	HP 15

Damage Bonus: +1d4
Weapons: Nerve-whip 50%, Punch 50%, Sword 60%
Skills: Cthulhu Mythos 23%, Dodge 40%, History 30%, Law 45%, Listen 40%, Occult 40%, Persuade 50%, Ride 44%, Sneak 35%, Spot Hidden 40%, Languages: Latin 30%, Spanish 95%
Spells: Contact Shan

Fernando is the Don's bastard son and the half-brother of Raña Fonseca. The Don has paid for his education and lets him live at the castle, but has not made him heir to his titles. Fernando is embittered and seeks to use witchcraft to get his revenge.

Juan, The Don's Long-time Manservant, age 35

Juan is inscrutable and emotionally detached but defends the Don in all matters.

Conchita, The Don's Maid and Cook, age 17

Conchita is young, pretty and very religious. Fernando infected her with a shan but she does not realize this. Since then she has been a good Catholic by day and a wanton by night. She has become Fernando's lover and suspects him of putting a spell on her. Her guilt has begun to wear down her sanity.

Keeper's Note: The shan will kill her before she has a chance to tell the inquisitors any of this.

Pepe, Stablehand, age 24

Pepe lives in the castle and works for the Don. He is eager to please but knows little of use. When he was 12 he nearly died of a brain fever and was trepanned by Leandra. He survived both the illness and the cure with only a huge, bald scar on the back of his head.

The Mendoza Household

Anselmo Mendoza, Well-to-do Vintner and Bigot, age 44

Anselmo Mendoza is a wealthy vintner, employing ten peasants. Señor Mendoza is the only villager with regular contact with the outside world, as he treks to Jaca every fall to sell his wines. He is a bigot who wants to please the Inquisition.

Teresa Mendoza, His Snobbish Wife, age 36

Teresa thinks she is better than the village peasants despite having once been one. She is fond of wearing fashionable clothes (by Albergue standards) from Jaca.

Carlos, First Son, Rake , age 20

Carlos is a rake by nature — fond of drinking, gambling and wenching. He has made Marcella pregnant, having convinced her that fornication was not a sin. Now he refuses to marry her and is carrying on with the gypsies.

Claudio, Second Son, age 10

Claudio is just a young boy.

The Sanchez Household

Pedro Sanchez, Tenant Farmer, age 35

Pedro leases a small holding from the Don. A simple, honest, hard-working grunt. He loves his family very much and is quietly proud about his daughter's "gift."

Miranda Sanchez, His Wife, age 32

Miranda is extremely religious. She believes her daughter's vision and strongly defends her.

Maria Sanchez, Shan Incubator, age 17

Maria is a simpleton but is pretty, innocent and slightly retarded after a difficult birth that left her mother barren. She is extremely religious. An examination reveals that she is still a virgin but appears to be about five months pregnant.

Whenever she is asked about her vision Maria repeats that she saw a man with golden hair and long robes who floated above the ground. He told her that she was beloved of God and would bear a child. She fully believes this false shan memory.

The Fonseca Household

The Fonsecas are tenant farmers with a small holding. They are witches and their secrets are explained in the introduction.

If they are ever accused of heresy, Raña and Armand initially deny it. However, under extreme interrogation, Armand will crack and confess that he has made a pact with the devil. He does not implicate either Raña or Fernando, and will not reveal the truth about the shan. Raña feigns innocence to the end.

Armand Fonseca, Village Villain, age 28

STR 18	CON 17	SIZ 16	INT 8	POW 11
DEX 11	APP 8	SAN 0	EDU 7	HP 17

Damage Bonus: +1d6
Weapons: Knife 50%, Nerve-whip 50%, Punch 70%
Skills: Cthulhu Mythos 12%, Farming 40%, Occult 25%
Spells: Contact Shan

Raña Fonseca, Coven Leader, age 23

STR 12	CON 15	SIZ 10	INT 14	POW 16
DEX 14	APP 13	SAN 40	EDU 10	HP 13

Damage Bonus: None
Weapons: Nerve-whip 50%, Scratch 50% (1d2 or 1d4 with shan finger spikes)
Skills: Cthulhu Mythos 23%, Farming 50%, Natural History 70%, Occult 40%, Persuade 45%
Spells: Contact Shan

Sancho, Ignorant of His Parents' Heresy, age 5

Baba, Not a Witch, age 1

Other Villagers

Father Xavier, Easily Flustered Franciscan Priest, age 43

STR 10	CON 14	SIZ 9	INT 10	POW 11
DEX 12	APP 9	SAN 55	EDU 11	HP 12

Damage Bonus: None
Weapons: Punch 50% (1d3)
Skills: First Aid 40%, Listen 40%, Natural History 20%, Nod Benignly 60%, Philosophy 30%, Theology 30%; Languages: Latin 30%, Spanish 55%

Leandra Gomez, Gray-haired Midwife, age 47

STR 8	CON 11	SIZ 9	INT 13	POW 14
DEX 11	APP 10	SAN 70	EDU 11	HP 10

Damage Bonus: None
Weapons: Punch 45%
Skills: Farming 50%, First Aid 50%, Medicine 30%, Natural History 50%, Philosophy 50%, Punch 45%, Spot Hidden 50%

Carrasco, Vengeful Brother of Conchita, age 20

STR 15	CON 16	SIZ 12	INT 11	POW 13
DEX 12	APP 14	EDU 8	SAN 40	HP 14

Damage Bonus: +1d4
Weapons: Grapple 50%, Punch 60%, Sword 40%

Carrasco is Conchita's only relative and works for the Mendozas.

Marcella, Carlos' Pregnant Ex-lover, age 29

Rico, Village Scapegoat and Drunkard, age 27

Cruz, Ortiz, Cazalla, Gasca: Other Farming Families

The Gypsies, Eight Gypsies Plus Children

Typical Villagers

	STR	DEX	CON	SIZ	INT	POW	HP
Male	15	10	14	12	10	10	13
Female	13	12	14	10	10	10	12

Damage Bonus: +1d4 (Male)
Weapons: Punch 50%
Skills: Farming 40%

Typical Villager Shan Slave (10)

STR 16	CON 15	SIZ 13	INT 9	POW 9
DEX 11	APP 10	SAN 25	EDU 7	HP 14

Damage Bonus: +1d4
Weapons: Grapple 50%, Knife or Club 30%, Nerve-whip 50%, Punch 60%

The villagers who have been infected by the shan are not fully aware of what has happened to them. During the night they are enthralled shan tools, but during the day when the shan are asleep they are controlled only by the conditioning and altered memories the shan give them at night. This weakness can be exploited. They can be persuaded, intimidated or confronted with their actions to make them disobey their masters.

Bull

STR 24 CON 20 SIZ 28 DEX 7
Move 12 HP 24
Skills: Charge 25% (damage 4d6), Scent Enemy 50%
Armor: 1 point hide

Typical Shan

STR 2 CON 2 SIZ 1 INT 20 POW 20 DEX 31
Move 4/40 HP 2
Attacks: Meld 60%, Nerve-whip 50%
Spells: Call/Dismiss Azathoth, Contact Azathoth, Dread Curse of Azathoth, Power Drain, Shrivelling, Summon/Bind Servitor of the Outer Gods, Voorish Sign

The shan depicted in the Ramsey Campbell story "The Insects from Shaggai" were mostly religious fanatics who escaped their planet's destruction in a teleporting temple and eventually found their way to Uranus. Those in this scenario are the more scientifically oriented of the group who built their own craft. They were monitoring other planets in the solar system for anything of interest when they picked up the witches' beacon and decided to investigate.

Character Generation

EDUCATION STAT

If creating new characters for this period, have the player choose the character's profession and simply adjust EDU based on that.

For example, a street beggar would alter the stat from 3d6+3 to 2d6 (possible 2-12, average 6). This reflects the fact that a 16th century beggar would have probably never even looked in the window of the school, let alone set foot inside the door.

Use your discretion in this one. Don't ruin your player's chance of having a reasonably able character to play, but there would be no such thing as a university-educated beggar in the 1600's. If EDU is particularly lousy (a 1 or 2) boost the player's skill allowance by 50 or 60 points as a kind of streetwise/apprenticeship skill level.

SKILLS

The Investigator Sheet for the 1890's was used as the base for skill levels. The following skills are not applicable to this time period: Anthropology, Archaeology, Biology, Chemistry, Electrical Repair, Geology, Martial Arts, Operate Heavy Machine, Pharmacy, Photography, Physics, Psychology, Firearms. All other skills not specified for the characters are at the base level for the 1890's. There are also a couple of new skills explained below.

Alchemy constitutes much of the Chemistry and Physics skills. It represents the character's ability to recognize certain chemical compounds, physical properties of items, etc. Example: John Dale is investigating a strange cabalistic group and finds himself in the cabal's secret laboratory. A number of compounds are on a desk. Using his Alchemy skill he is able to recognize them as saltpeter, sulphur and arsenic. Base chance: 15%.

Philosophy represents a character's understanding of arguments regarding the nature of being, and also a basic psychology roll. A player with an understanding of philosophy may be able to understand the machinations of the mind of a madman and extrude some reason from it. Base chance: 5%.

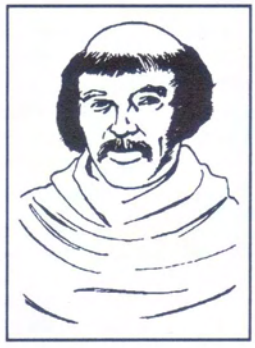
First Aid (Apothecary)/Biology is more simple than today's and is dependent on the availability of natural remedies. Base chance: 10%.

Inquisitors

Cervantes de Esteban, Jesuit, age 33

STR 9	CON 14	SIZ 10	INT 15	POW 17
DEX 12	APP 12	SAN 85	EDU 17	HP 12

Damage Bonus: None
Weapons: Punch 50%, Sword 35%
Skills: Dodge 24%, History 40%, Law 40%, Library Use 50%, Listen 40%, Meditation 50%, Occult 40%, Persuade 50%, Philosophy 60%, Ride 25%, Spot Hidden 35%, Theology 70%; Languages: Arabic 30%, French 50%, Italian 40%, Latin 60%, Spanish 85%
Equipment: Crucifix, small Latin Bible, holy oil, paper, ink



The Society of Jesus (Jesuits) was recognized in 1540 and owes direct obedience to the Pope, rather than the King. For this reason you are not always trusted by other orders, especially the Dominicans. Although you believe in the aims of the Spanish Inquisition you disapprove of some of its excesses and abuses. You think that it is better to make a heretic repent and denounce his false beliefs than to burn him. You usually act as notary in inquisitorial questioning.

Vidal Peron, Dominican, age 41

STR 11	CON 11	SIZ 15	INT 14	POW 15
DEX 9	APP 9	SAN 75	EDU 19	HP 13

Damage Bonus: +1d4
Weapons: Punch 50%
Skills: Accounting 10%, Astronomy 20%, Credit Rating 50%, Dodge 18%, History 60%, Law 40%, Library Use 60%, Listen 30%, Persuade 25%, Philosophy 40%, Ride 25%, Spot Hidden 35%, Theology 60%; Languages: Hebrew 40%, Latin 60%, Spanish 95%
Equipment: Silver crucifix, large Latin Bible

Dominicans, otherwise known as the Black Friars, were founded by St. Dominic as an army of priests ready to go anywhere to preach the word of God. They are very outspoken against Moors and Jews and are noted for their unswerving orthodoxy. Dominicans control the Spanish Inquisition. You have presided over several *autos de fe* and avidly believe in rooting out heresy and punishing it severely.

Sister Elena Ramillo, Third Order Dominican, age 38

STR 12	CON 16	SIZ 11	INT 13	POW 15
DEX 13	APP 14	SAN 75	EDU 14	HP 14

Damage Bonus: None
Weapons: Punch 50%
Skills: Accounting 25%, Credit Rating 35%, Dodge 26%, First Aid 70%, History 40%, Listen 40%, Medicine 60%, Natural History 40%, Persuade 40%, Pharmacy 30%, Philosophy 40%, Ride 25%, Spot Hidden 35%, Theology 55%; Languages: Latin 50%, Spanish 70%
Equipment: Habit, rosary, donkey

The Third Order Dominicans were the female branch of the Order of Dominicans. You came from a wealthy merchant family but decided to enter the order at 14. You have spent the last sixteen years working in a hospice and have gained a reputation as a healer of the poor and needy. Women did not normally serve in the Inquisition, but you consider it important to show heretics the error of their ways and bring them back into the fold.

About three years ago you saved Léon de Tolosa's life after he was attacked by bandits while on church business. During the months that he spent recuperating at your hospice you got to know him well and think that he is a good and trustworthy man.

Alonzo de Camariñas, Judge, age 45

STR 10	CON 12	SIZ 15	INT 16	POW 14
DEX 10	APP 10	SAN 70	EDU 19	HP 14

Damage Bonus: +1d4
Weapons: Flintlock 35% (1d6 + 1), Punch 50%, Sword 30%
Skills: Accounting 70%, Art Appreciation 40%, Bargain 35%, Credit Rating 60%, Dodge 20%, History 45%, Law 80%, Library Use 60%, Persuade 45%, Philosophy 30%, Ride 30%, Theology 35%; Languages: Italian 30%, Latin 50%, Spanish 95%
Equipment: Velvet cloak, sword, flintlock, thoroughbred horse

You come from a wealthy and well respected family. You studied law at the University of Salamanca and now serve as a judge in Madrid. Heresy is a civil offense as well as a religious matter; as a devout Catholic you believe that it should be punished severely. You also take a strong line against bribery and corruption. You think it is important to find out the truth before coming to a decision.

In your home you have a valuable art collection, including two paintings by El Greco and one by Hieronymous Bosch. You also enjoy good food and wine.

Captain Don Diego Montoya, Santa Hermandad, Age 28

STR 16	CON 16	SIZ 13	INT 10	POW 12
DEX 15	APP 15	SAN 60	EDU 14	HP 15

Damage Bonus: +1d4
Weapons: Flintlock 65% (1d6 + 1), Punch 60%, Sword 75%
Skills: Brag 60%, Credit Rating 50%, Dodge 50%, First Aid 50%, Jump 40%, Locksmith 35%, Navigate 45%, Ride 50%, Sneak 30%, Spot Hidden 40%, Theology 15%, Track 25%; Languages: French 30%, Spanish 70%
Equipment: Captain's uniform, sword, brace of flintlocks, well-trained horse

The third son of a noble family, you joined the army to gain prestige and glory. You believe in the Spanish military tradition that it is dishonorable to flee from any enemy and would never betray comrades. You gained a reputation for bravery fighting the French. At the end of the last conflict you decided to put your skills to the service of the Church and now work for the Inquisition as one of the Santa Hermandad (police force).

Although you admire those who take religious orders, your liking for beautiful women has prevented you from taking that path. You have a tendency to brag about military and romantic exploits — but they are often stories worth telling!

Léon de Tolosa, Guide, Age 27

STR 15	CON 17	SIZ 13	INT 11	POW 11
DEX 14	APP 11	SAN 55	EDU 12	HP 15

Damage Bonus: +1d4
Weapons: Knife 30%, Punch 60%, Sword 40%, Throw Knife 50%
Skills: Anthropology 20%, Bargain 30%, Climb 50%, Dodge 38%, Drive Cart 30%, Fast Talk 30%, First Aid 35%, Hide 40%, Listen 35%, Locksmith 40%, Mechanical Repair 30%, Natural History 30%, Navigate 50%, Ride 40%, Sneak 40%, Spot Hidden 30%, Swim 50%, Throw 50%, Track 60%; Languages: Spanish 60%
Equipment: Sword, throwing knives, lockpicks, horse

You are a very experienced Church messenger who knows the safest routes and best inns in Spain. You pride yourself on your speed and honesty in delivering messages and documents. Three years ago you were attacked by bandits while on Church business. You would have died if you had not reached Sister Elena's hospice. Since then you have had a great fear of death. You would like to repay her for saving your life. You have recently become engaged to a beautiful girl named Ana, whom you plan to marry later this year.

Blood Moon

"He opened the sixth seal, and behold, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became like blood. And the stars of heaven fell to earth ..."

by Michael LaBossiere

Since this is a one-play adventure with pre-generated characters it is an ideal opportunity to fully unleash horror and death onto the player characters. The adventure can also be modified for use in a campaign in which the PC's have time-travelled into the future. If this option is used, the adventure should be toned down a bit. The action takes place upon Earth's moon in the year 2015.

Keeper's Information

In 535 B.C. a Greek mathematician stumbled across mi-go writings in the ruins of an ancient mi-go base. He translated these writings after years of effort and was driven to madness and death by what he discovered. His translations, or parts of them, survived through the ages until the original documents ended up in a private collection in France in the 1970's. The owner of the work could not decipher the complex codes, so could make no use of the work. The collector's son, however, was able to decipher some of the work and sent a copy of it to his friend Dr. Rice in 2002. Intrigued by it, Dr. Rice worked at translating it on and off for nearly five years, until he finally translated it fully in 2007. He learned that humanity's evolution was more or less the result of tampering by an alien race (the mi-go) and that the writings contained information on how to unlock the hidden potential of the human mind. Following the information he found, he attempted this activation process and eventually drove himself mad. His work was found by his colleague, Dr. Neil Tensler, and while Dr. Rice was undergoing treatment in a mental health institute, Tensler went to Tibet to experiment with Dr. Rice's findings.

In the course of his experiments, Dr. Tensler unlocked hidden powers of his mind, but also drove himself completely mad in the process. During his two-year ordeal in the mountains, his mind came in contact with the mass of alien flesh that the mi-go were generating in the moon as part of one of their plans to thwart the Great Old Ones. This being, a completely mindless entity, could only convey to Tensler its mindless longing to be free and grow. Tensler's insane and impressionable mind took the experience to be a contact with a higher power that would grant him understanding and power if he freed it. Having a clear purpose restored him enough to function in a "rational" manner; he returned to the United States fired with his holy cause.

When he arrived back in the States, he found that his friend had been released from the hospital and had formed a religious group dedicated to stopping the exploration of space. Seeing that this group posed no real threat, and somewhat afraid of Rice, Tensler chose to leave his old friend alone. In 2010, when NASA's budget was in danger, Tensler threw his considerable influence behind Diane Saunders, the NASA director. Saunders, a dynamic and resourceful woman, had revitalized NASA and the flagging world space effort. It was her efforts that kept the people of Earth interested in space. With Tensler's help she was able to keep NASA's budget intact and even get the nations of the world involved in a Mars mission project. Of course, Tensler's secret goal was to get the equipment to the moon that he thought he would need to free the entity, which he had named Domaag T'eel.

In 2013 Saunders was assassinated by fringe elements of the Brotherhood of Christ. This was a severe blow to the world space program, but Tensler was not worried since his plans had all but been fulfilled. In 2014 Tensler arranged for his transfer from Earth to the scientific moon base and began the process of finding and freeing Domaag T'eel.

Shortly after his arrival, he realized that he would need allies in his quest. He gave an attuned crystal to Dr. Natalie Jones and used his Activation spell to trigger the mi-go modifications. The process awakened in her the ability to generate things called Void Walkers. Unfortunately, while she and Dr. Daniel Stevens were out gathering samples they blundered into the energy field emitted by Domaag T'eel. The field triggered Jones' mind and the resulting Void Walker ripped Stevens apart. The experience drove Jones insane and she was later found in a catatonic state. Stevens' body was found later. Shortly after the death, the growing and strengthening fields gen-

erated by Domaag T'eel were detected by the scientists at the moon base.

When the news of the death and the strange fields reached the powers that be, they became very worried. Some of the older NASA officials remembered a terrible incident in Kansas ("The Killer Out of Space", *Cthulhu Now*, page 82) and decided they weren't about to let things get out of control this time. At NASA's suggestion, the United Nations Space Exploration Division (UNSED) decided to form a special team to investigate the events on the moon. The adventure begins with the briefing of this team.

THE SITUATION

The situation on the moon is somewhat complex. On one side there is the badly confused Dr. Tensler, who is attempting to free the entity that the mi-go have generated in the hollow interior of the moon. Tensler is insane and extremely dangerous. On another side are the mi-go who are generating the being, observing the humans, and trying to keep the humans from interfering with their plans. On the third side are the investigators who are trying to figure out what is going on.

The final side is Domaag T'eel, the mindless entity. It is mindless, but "desires" to be free and must be contained by the mi-go to keep it from getting out of control and consuming all living material (humans and mi-go) on the moon.

Investigators' Information

The adventure begins when the investigators are gathered together by the UN. They are brought to a top secret base in Nevada to undergo training and briefing. During the course of this brief training they get to know one another and are informed of the situation on the moon.

During the briefings the investigators are told that one American scientist has been killed on the moon and that another has been rendered catatonic (see Handout #1). While the official story is that the tragedy was the result of suit failure, it is believed that something or someone killed Stevens. The briefing agent warns them that the UN has not ruled out the possibility of agents of non-terrestrial origin that threaten humanity's future on the moon. They are also briefed about the moon, the bases, and the personnel. They have at their disposal maps of all the human installations and dossiers on the base personnel.

The investigators are told that their mission is to determine what happened and to insure that it does not happen again. They have the full backing of the UN Security Council and are authorized to use any amount of force they deem necessary.

Handout #1 — News Reports

Two Scientists Missing on the Moon

(REUTERS) NASA reported today that Dr. Natalie Jones and Dr. Daniel Stevens failed to return from a routine sample gathering expedition on the dark side of the moon. The two American scientists are part of the international scientific team assigned to the UN Scientific Moon Base.

When questioned by reporters about the missing scientists, NASA spokesman Jennifer Woods said, "We have complete confidence that the two scientists will be found. A search began the moment they failed to check in."

One Scientist Found, Other Still Missing on Moon

(AP) NASA reported that Dr. Natalie Jones was found earlier today by searchers. Dr. Jones was found in a catatonic state and has not yet regained consciousness. The other American scientist, Dr. Stevens, is still missing.

NASA spokesman Jennifer Woods said, "We do not yet have the details of what happened. Dr. Tensler, the UN team leader, has suggested that some sort of suit failure may be responsible for Dr. Jones' condition. The search for Dr. Stevens is continuing with help from the UN Mars Mission Base. We expect results soon."

Scientist's Body Found on Moon

(AP) The body of Dr. Daniel Stevens was found today by a search team from the UN Mars Mission Base. According to reports from those who found the body, it was horribly mutilated.

The other scientist who had been missing, Dr. Natalie Jones, briefly regained consciousness today, but soon relapsed into a catatonic state. According to NASA officials, she will be returned to Earth on the next EMV.

In response to recent developments, NASA spokesman Jennifer Woods had this to say: "The available evidence points to two cases of suit failure. It is believed that the extreme cold caused the suit seals to fail and this resulted in Dr. Stevens' death and Dr. Jones' condition. Rumors that the scientists may have been attacked by aliens on the moon are entirely without any factual basis and are products of the irresponsible electronic tabloids."

Scientists Detect Mysterious Radiation and Magnetism on Moon

(AP) Scientists at the UN Scientific Moon Base reported today that their instruments had detected zones of odd radiation as well as mysterious areas of magnetism. Said Dr. Ch'en, a Chinese scientist assigned to the UN base, "It is very odd. This sort of electromagnetic activity is unprecedented."

NASA spokesman Jennifer Woods informed reporters that there is no indication that the radiation and magnetism were in any way responsible for the tragic death of Dr. Stevens or for Dr. Jones' continuing catatonic state. Woods neither confirmed nor denied the rumor that NASA was forming a special team to investigate the incidents.

Running the Adventure

Once their briefing and training is finished, the investigators have two days to kill before their journey to the moon. During this time, it is strongly suggested that they investigate the Brotherhood of Christ for possible involvement. If they do so, they will receive Handouts #2 and #3 as part of their briefing. Whether or not they investigate the Brotherhood, after two days the investigators are transported via shuttle to Space Station Freedom. After a brief stay there, they are on the way via an Earth-moon vehicle (EMV) to the moon.

Once the investigators are on the moon, the main events begin. The first night passes peacefully, but the second night is a night of terror involving Nightmares and the third a night of terror and death involving Void Walkers.

THE MI-GO

The mi-go's entity becomes disturbed by the presence of Dr. Tensler and his activities. This results in Domaag T'eel generating fields of energy that are detected by the human scientists. The entity also struggles against its containment, causing great trouble for the mi-go.

THE CLIMAX

On the fourth day the work team breaks into a tube that leads to one of Domaag T'eel's pseudopods. Close exposure to the fields is detrimental for the crew and results in madness and death. Tensler learns of this and rushes to free Domaag T'eel. Unless stopped, Tensler succeeds in freeing the pseudopod. The freed Domaag T'eel will eventually spread out across the moon, devouring everything in its path and emitting a field of madness that will affect the humans on Earth, if it is not contained quickly. At this point the mi-go seek the aid of the humans to help them build a containment field, in the hope of getting things back under control.

Meeting the Brotherhood

The Brotherhood of Christ was formed by Dr. Rice after his recovery from his insanity. The group's tenets are based on Rice's confused memories of what he learned from the Kercez Fragments. The group's basic tenets, as expressed in their writings (see Handout #2), include the following: First, only the Earth was given to man and all the rest is the domain of God. Second, God cast the devil into Hell, which is space. Third, there are only two reasons to enter space: to challenge God's authority, or to join with the Devil. From these tenets, it follows (for the Brotherhood) that it is morally wrong to enter space and hence space activity must be prevented. To this end, the Brotherhood campaigns actively against space development. In these times when technophobia is increasing, they are gathering a growing following on the increasingly cold and sterile Earth. The official policy of the Brotherhood is to persuade people to remain on the Earth and to oppose space activities. However, the group has attracted a lunatic fringe of fanatics and psychos. These people were responsible for the death of Saunders and they are often involved in criminal activities.

The Brotherhood currently has five temples (three in California, one in New Jersey, and one in New York). Each temple has 100-300 members. The majority of the members are normal people looking for something to give meaning to their lives. Those who dislike the current cold and impersonal tone of the modern world are often drawn into the Brotherhood. About 10% of the group is made up of fanatics and psychos.

Handout #2 — Excerpts from the Writings of the Brotherhood of Christ

"... Does it not say in the book of Revelations that the sun shall become as black as sackcloth and that the moon shall become like blood? Shall not these signs mark the end of man on earth? Shall not the reign of man come to an end on that dark day when these signs become evident to all? Would it not be best to heed the word of God now and avoid the doom that shall surely come to pass when the moon becomes like blood? ..."

"... God gave the Earth to man, but wisely He did not give the stars and space to man, for that is the realm of His adversary. Man was not meant to journey forth into that realm of darkness. The only reasons to go into space would be to challenge God's rightful place as Lord and Master of all or to join with God's vile adversary. Man should remain here on His Earth and concern himself with the salvation of his soul. ..."

Handout #3 — Excerpts from Dr. Rice's Medical Records

"... Patient expresses a sincere belief in the existence of supernatural entities. Some of these beings, the "devils out of space", supposedly dwell on the moon and have visited the Earth "spreading temptation and sin, offering to remake man in their image." Another is supposed to "... lie dead, but not dead ... beneath the waves ... in the corpse city ..." The patient sees these beings as inimical to humanity: "We are nothing to them ... madness and death for man ... the moon ... smash us back into the primal ooze ... Neil has the book ... my mind is gnawed from the moon ..." It is likely that the content of his delusions have their origin in his previous work on space-time and his research on the moon, as mentioned in his NASA files.

"... The patient is showing signs of marked improvement. The abnormal metaphysical myth gestalt he previously expressed a belief in has been replaced with a more conventional Christian style mythos. However, he still fears the moon, refuses to go outside at night and still insists on heavy sedation when he sleeps."

The Brotherhood is also opposed to elements of the current New Age movement; members are not permitted to own any form of crystal. This is due to Rice's memory of the attuning crystals.

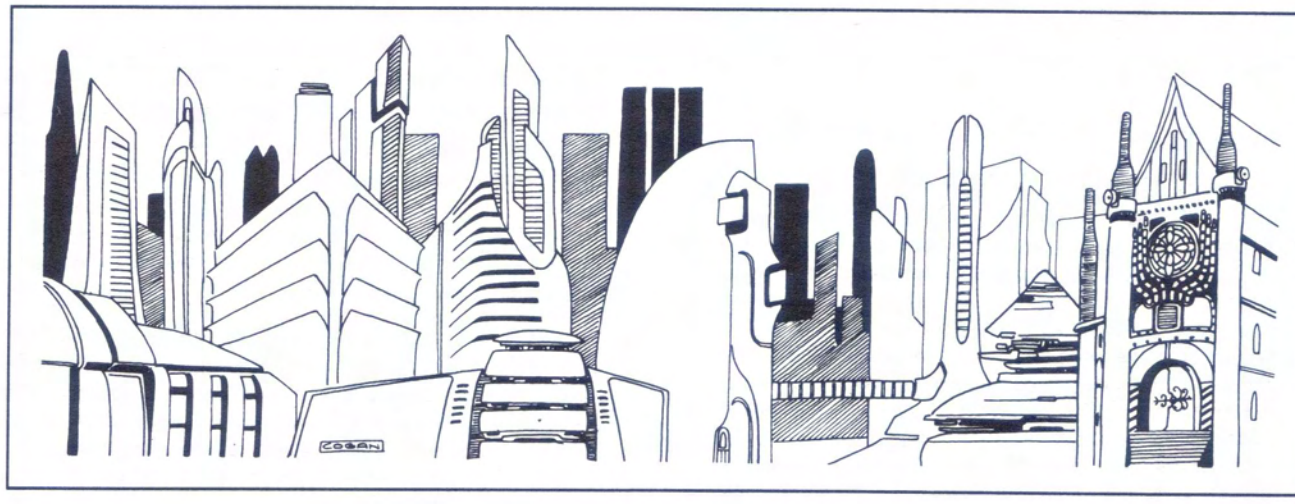
GOING TO A SERMON

The investigators are informed that Rice will be in the San Francisco temple and that NASA will provide them with a flight there. On the trip the Keeper should stress the cold, impersonal and somewhat sterile nature of the future. The investigators don't notice, but the players should, that the investigators never actually go outside — they spend their entire trip inside buildings, walkways, and vehicles. Once the investigators arrive in California, a NASA driver takes them to the temple, situated on a wide open lawn with trees and bushes scattered around the temple building. The investigators are welcomed by the members, who are friendly, but they may notice (Spot Hidden) several surly looking individuals watching them from a distance.

The sermon is very powerful and inspiring but very much like any other Christian ceremony, except that Rice constantly preaches that space travel is evil and contrary to God's will. After the speech, Rice is willing to speak with the investigators.

He spends his time with the investigators trying to convince them that it is wrong to go into space and that it would be best if humanity abandoned space and returned to a concern for spiritual development. If the investigators seem intelligent and open-minded, he tells them that he believes that evil beings dwell in space, which is Hell, and that the doom of man is tied in with the moon and space. He mentions that he once had a vile book which told of the horror of space and that it "was very ancient, from around 500 B.C., and contained planetary data and mathematics equal to what we have now. It was clearly of demonic origin." If asked about the book, he says that he no longer has it. If the investigators ask about the events on the moon, he say that he suspects that demons were involved and that it would be best if humanity left the moon. He sincerely denies that the Brotherhood is involved in any way. Should the investigators harm or threaten him, the Brotherhood toughs rush to his aid. He intervenes before anyone is severely injured but demands that the investigators leave.

When the investigators leave the Temple, they are set upon by the Brotherhood toughs, who do their best to kill the investigators. When things begin to go badly for one side or the other, Rice walks out of the temple, sees what is going on and puts a stop to it. Apologizing to the investigators, he renders whatever aid he can. Then he banishes the toughs from the Brotherhood on the spot and orders them to leave the area.



Ticket To the Moon

Two days after their briefing and training is finished, the investigators are taken to the launch facility in Florida, where they board the EMV. After a long wait, the shuttle lifts off. The launch goes well, but a sadistic Keeper may wish to throw in a few minor malfunctions to liven things up a bit. The journey from Earth to Space Station Freedom takes approximately eleven hours. Once the shuttle reaches Freedom, the investigators are enlisted to help offload the cargo (the government wouldn't spend all that money just to transport the investigators). Unloading takes an hour, barring any disasters. The investigators spend the "night" aboard Freedom in small compartments while they wait for the EMV to load and refuel. The station rotates, producing .4 gravities, which helps them adjust for the moon.

When the EMV is ready, the investigators transfer to it and enjoy its cramped quarters for the next sixty hours. Once the EMV is in orbit around the moon, the investigators help bring the cargo down using small vehicles. (It's too expensive to land the EMV.) The investigators also help bring Jones and Stevens up to the EMV. On the way up, Jones wakes and thrashes out wildly, screaming: "Tore him apart ... the data wasn't anomalous ... hollow moon ... program." She then collapses back into her catatonic state. Her comments refer to the incident in which her Void Walker tore Stevens apart. Her knowledge about the moon's true nature is a result of her encounter with Domaag T'eel's field and the impressions she received from it. The references to the data and program are to her computer simulation of the moon, which is detailed below.

The EMV is equipped with a medical lab kit, with which Brackendorf examines Steven's body. He is able to determine that Stevens was torn apart by something, although a successful Medicine roll reveals that the wounds don't contain any organic residue (not even a single cell), which would be expected if he was attacked by an organism. Neither is there inorganic residue not attributable to his space suit. It was as if what killed him was a force and not a physical entity at all.

Once Brackendorf finishes his exam, the team enters the moon base and meets the staff. Afterwards, the investigators travel via moon buggy to the Mars Mission Base to meet the personnel there.

Each investigator is equipped with a lunar surface suit and his own personal equipment (notebook computers, instruments and so forth). As official UN investigators, each is armed with a gyro pistol. Wing is armed with a gyro rifle as well.

Human Installations

There are two human installations on the moon: the UNSED Scientific Moon Base and the UNSED Mars Mission Base. The bases are 3000 meters apart so the construction of the Mars Mission Base won't interfere with the scientific base's instruments.

UNSED SCIENTIFIC MOON BASE

The moon base was completed in 2000, after a series of disasters, equipment failures, accidental deaths and so forth. At one point, despite the millions invested, the project was almost canceled. However, NASA director Saunders, with UN approval, took personal charge of the project. Under her direction the base was completed. Access to the base is via the airlock, which cannot be locked but has a safety feature that prevents the exterior and interior doors from being open at the same time.

Surface Map

The base consists of a solar panel array, a scientific module, a living module, a landing site and a storage shed. The shed and modules are buried under lunar soil to protect them from solar radiation and space debris.

Interior Map

Passage Airlock: A standard airlock.

Airlock: A second airlock, for safety.

Life Support: Contains the base's environmental control systems. It would be very bad if this equipment ceased to work.

Power Plant: An advanced power plant, which is supplemented by the solar panels. The base has enough battery power to run for 72 hours in case of power plant failure. One module can run off another's power plant and batteries if the donating module is powered down.

Galley/Rec Area: This area contains the food preparation and consumption area as well as the rec area. The rec area consists of exercise equipment and soundproof privacy cubes equipped with computer terminals and video screens.

Cabin: Each cabin is equipped with the basics needed for survival, and is designed to house up to four people, although not in comfort.

Locker: Contains an ample supply of patch kits, cables, $C0_2$ guns, a lunar surface suit for each person present, and ten thruster packs. There are two gyro pistols with 99 rounds of ammunition (33 of each type) that are still in their original boxes.

Work Stations: These are highly advanced computer work stations. If the investigators check Dr. Jones' work station (it is labeled as such), examine her simulation under the heading of "Anomalous Data", and make a successful Computer Use roll, they will find that there are twenty-three entries that are the results of confirmed equipment failure and twenty-one cases of suspected equipment failure. Another successful Computer Use roll reveals that

one piece of data was classified as anomalous because the probe gave a two-second reading indicating that there was a hollow area ten meters beneath the surface of the moon and the probe's self diagnostic revealed that it was functioning perfectly. Another successful roll reveals the location of the probe site, which turns out to be where Dr. Jones and Dr. Stevens met their fates. The probe was able to get a momentarily correct reading because Domaag T'eel's field temporarily interfered with the mi-go's arcane interferences. If Dr. Tensler learns of these results, he becomes convinced that his goal is in sight and redoubles his efforts. If Merrick learns of these results, he surreptitiously erases the anomalous data and goes out to the location to check that the mi-go's interference field is again functioning properly. He will be doubly suspicious of the investigators. If the investigators check the area, they are unable to pierce the mi-go interference. They will not be able to convince anyone to dig there, either.

Labs: Each lab is designed for either specialty work (soil analysis, magnetic work, etc.) or for general purpose uses. There is nothing odd in any lab.

Storage: Contains two adjustable lunar surface suits, patch kits, and lots of scientific equipment.

MARS MISSION BASE

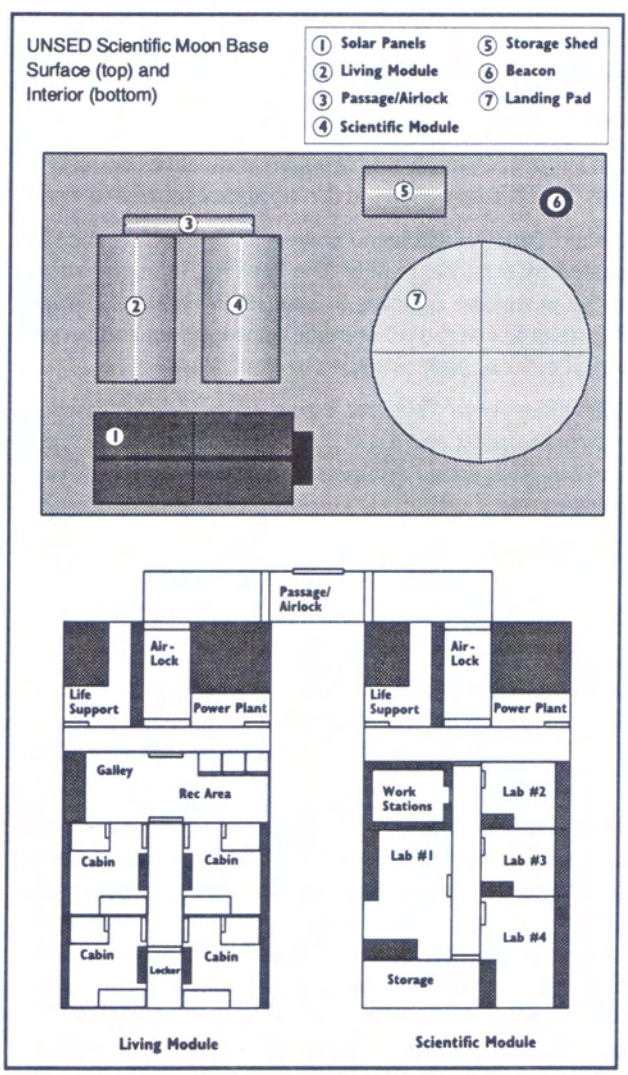
The unfinished Mars Mission Base is more recent than the scientific base. It is inhabited by a work crew that is still building the base. This large base, when finished, will house the personnel who will build the Mars Mission vessel, and when that is completed, the vessel's crew will live here.

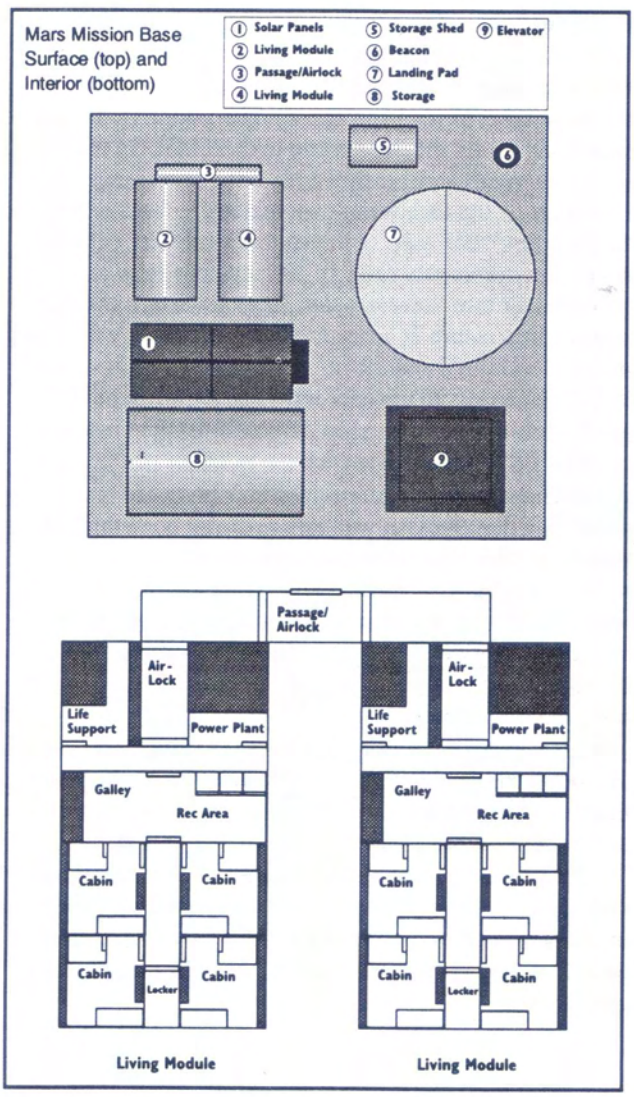
Surface Map

The surface map shows the living quarters, the solar panels, the storage shed, the landing area, the elevator, and the equipment storage. The equipment storage protects the equipment that is used to build the base, as well as the more delicate of the base's components.

Interior Map

The living modules are clones of the living module used in the scientific base. The lockers hold patch kits, etc. as well as lunar work suits (one for each crew member) and a total of four heavy lunar work suits. Each locker holds three gyro pistols and 120 rounds of ammunition (40 of each type).





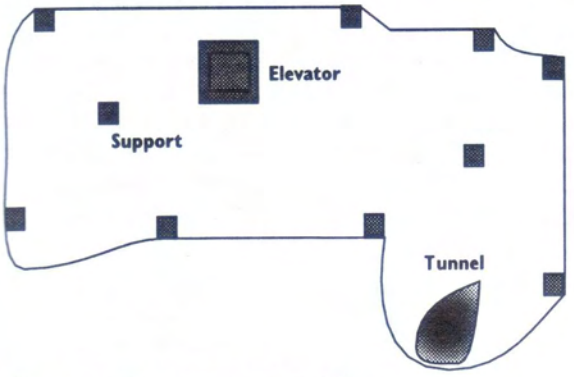
The Underground

The Mars Mission Base team calls their excavation the "Underground." The excavation site is a place of constant activity with heavy equipment working around the clock.

Support: A support pylon.

Elevator: The elevator to the surface.

Tunnel: On the fourth day that the investigators are on the moon, the workers accidentally break into a tunnel that the mi-go are not aware of. This tunnel leads to Domaag T'eel's chamber.



Mi-go Constructions

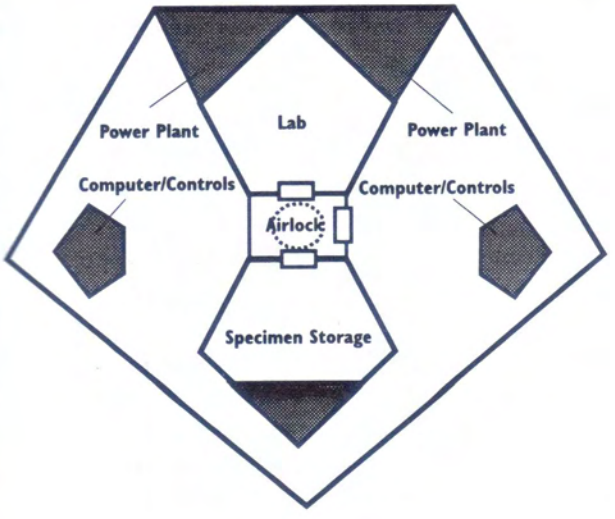
THE MI-GO OUTPOST

The mi-go outpost is a small observation base set up by the mi-go to keep the human bases under observation. The mi-go base is underground, to conceal it, and is shielded from human instruments. Access is via a concealed airlock, for use by humans and Merrick.

Airlock: Obviously an airlock, though of alien design.

Lab: A very advanced and almost incomprehensible lab, filled with weird tools and odd, puzzling equipment.

Specimen Storage: Currently used as a storage area. Any captured humans will be kept here in frost-covered, plexiglass(?) cabinets, in apparent suspended animation. One such cabinet contains a byakhee, frozen but still animate.

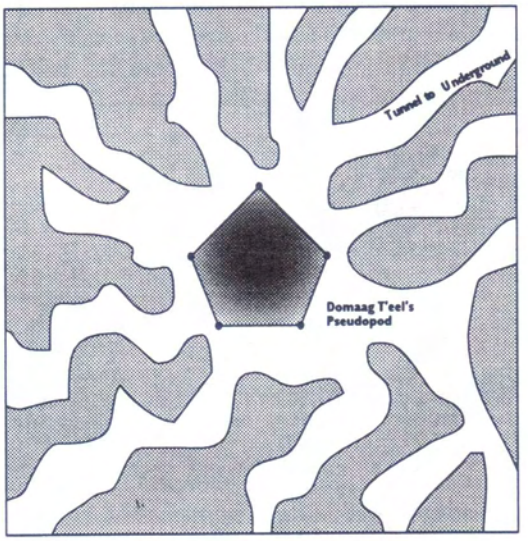


Power Plant: The power supply for the base. Its design and basic principles are unfathomable, although throbbing energy and pulsing lights make its purpose obvious.

Computer/Controls: The equipment in these rooms control the mi-go base's equipment. The control consoles are odd looking, with baffling bumps and ridges, and emit strange noises and colors. These sounds and colors are interpretable by the mi-go as visual and auditory input, but are meaningless to humans.

DOMAAG T'EEL'S CHAMBER

This chamber is where one of Domaag T'eel's pseudopods broke through the mi-go's containment field and went seeking the surface. This pseudopod was encountered by the British explorers. Their remains and equipment, horribly preserved by the vacuum, lie on the chamber's floor. One of the bodies is that of Ch'en's ancestor. Oozing up through a hole in the center of the center of the chamber is the pseudopod, which is contained in an arcane mi-go pentagon-shaped field. The field is generated by five pentagon-shaped poles that run from floor to ceiling. The poles are built of a very strong, glossy black plastic material; it would take something like mining charges to destroy them. Seeing the awful, pulsating mass within the field costs 0/1d6 Sanity.



Entering the chamber is very hazardous to humans, since Domaag T'eel emits a field that triggers the mi-go modifications. Any human that gets within five meters of the barrier must resist a 15 POW or immediately generate a Void Walker that attacks the others (or that person, if alone) and lose 1d10 Sanity. The Void Walker lasts until the generator is killed, leaves the field, or successfully resists. Those who make their roll only lose 0/1d6 Sanity from the field. Every minute people are within the field, they must check on the resistance table.

Events

The First Day and Night

The first day is spent handling cargo (as mentioned above) and meeting the base personnel. This is the opportunity for the investigators to get to know the crew. The night is peaceful and uneventful.

The Second Day and Nightmares

The second day the investigators can continue their investigations. The Keeper may wish to spice things up with an accident or two (suit failure, thruster pack accident). At some point, the investigators convince Tensler that they are a threat to him and he begins to take action against them. At first, he tries to frighten them away by sending Nightmares. That night, the investigators are woken by the sound of things scraping on their doors. If they investigate, they are confronted by a spacesuited figure who quickly vanishes. A successful Idea roll indicates that the investigator had sufficient presence of mind to notice that the helmet has the name "Stevens" on it. Tensler continues to send nightmare images of Stevens, each one more horrible than the last. The final manifestation is the mangled corpse of Stevens. Tensler is extremely careful that only the investigators see the Nightmares, if at all possible, so as to cast doubt on their sanity. Intrepid investigators are unlikely to be driven off by these performances, which should merely whet their curiosity. Seeing that his first attempt failed, Tensler steps things up the next night.

The Third Day and Void Walkers

On the third day, the investigators probably want to determine the origin of the Nightmares. The Keeper should lead them on wild goose chases. For example, the base sensor log, if checked, will reveal a concentration of the mysterious radiation in the base when the Nightmares were being manifested, with spikes at each manifestation. This field was the result of the interaction between Tensler and Domaag T'eel. There are zones of radiation detected on the moon, nothing more than random activity on Domaag T'eel's part. Having the investigators pursuing these fluctuating zones should keep them busy until the events of that night. During the day, Tensler gets into a public argument with DesClars over some work DesClars did.

That night, Tensler creates three Void Walkers with the intent of killing the investigators. Unfortunately for Tensler, his anger at DesClars influences the Void Walkers, causing them to attack DesClars in his sleep. The investigators are awakened by the horrified screams of DesClars as he is torn apart by the trio of Void Walkers. The Void Walkers then turn on the rest of the personnel, focusing primarily on the investigators. The investigators should be hard pressed against the invisible horrors, but

time is on their side since Tensler stops when he is down to 5 MP (after about two and one-half minutes). Tensler is able to act while maintaining them; he pretends to aid the investigators, even feigning injury during the battle.

The Fourth Day

Shortly after the Void Walkers dissipate or are defeated, the scientific base receives an urgent message from the Mars Mission Base. The transmission includes both audio and video, although both are badly distorted. The message is sent by Delvrin. She looks panicked, which frightens those who know her. The message is "... tunnel ... crew found something ... some ... type ... alien organism ... all dead ... something ... killed ... help ...", then the screen goes blank after one last howl of static. If the investigators check, they find that radio communication is impossible and that all the base's delicate equipment is being interfered with by some sort of peculiar energy field. Should anyone think to check, the base sensors pick up high levels of the mysterious radiation, with the highest concentration at the Mars Mission Base and the second highest at the Scientific Moon Base. If the records are checked, the radiation levels are found to have spiked during the Void Walker attack.

After hearing the transmission, Tensler slips away, gets a gyro pistol, a lunar surface suit and a thruster pack and heads for the Mars Mission Base, for he believes that his moment of glory is at hand. He won't hesitate to kill anyone who tries to stop him, using either the weapon or a Void Walker. Since the radios are useless, there is no way to warn the Mars Mission Base.

Tensler probably reaches the Mars Mission Base ahead of the investigators, pausing only to learn what is going on. He tells the personnel that the UN investigators have gone insane and are trying to kill everyone, so the investigators will have some fast talking to do when they arrive. He then heads into the underground, grabs some blocks of explosive and continues into the tunnel. He hurries down the tunnel as fast as he can (about a ten minute journey), plants the explosives on the columns and detonates them — if he is not stopped.

When the investigators reach the Mars Mission Base, they find the personnel in a state of panic, with Delvrin trying to restore order. She stops the investigators until she is convinced that they are telling the truth (Fast Talk). If the investigators are alone, they have a harder time convincing her (-15 modifier to Fast Talk); if they have other personnel with them, it is easier (no negative modifier). Of course, the investigators are better armed, should it come to that. When the investigators finally convince Delvrin of their sincerity, she tells them that Tensler went into the underground. She also has a tape of what happened. She explains that the diggers broke into a tube and they decided to send a team down to investigate to make sure that the tube wouldn't undermine the base construction site.

The tape is from a cable-linked suit camera that was brought down by the team. She fast forwards through the trip in the cave and then slows it down to show the footage of the remains of the British explorers (voice: "What the hell? Looks human!"). The camera pans across until the pseudopod of Domaag T'eel is visible (voice: "My God! What the hell is that? We're going closer.") Then the image jerks up and down violently (voice: "What ... my head!"). Abruptly the image spins around, as if the carrier were being lifted and swung around (Voice: "Nooo! God no!"). Finally, the image is still, showing torn bodies scattered around the floor of the cave.

If the investigators ask, Delvrin will tell then that the cable link to the camera is still functional. If they check the camera, they can see (over a body) Tensler planting explosives on the columns and then fleeing. The next image is of an explosion, then the camera goes dead.

The Freeing of Domaag T'eel

The explosion frees the pseudopod, which begins to ooze up the tunnel in search of organic matter to consume. It first consumes Tensler as he runs toward it to receive his gift. Anyone entering the tunnel and approaching within 50m of the pseudopod must make a resistance roll against 36 POW or suffer the exposure effects given in the section on Domaag T'eel's chamber. Those between 51m and 100m check against 18 POW; those at 101m to 150m check against 9 POW; and those at 151m to 200m check against 5 POW. Those beyond 200m are unaffected.

The pseudopod oozes in all directions at a rate of about a meter every ten seconds, consuming all in its path. It lashes out with 1d4 two-meter-long tentacles per target present, which have a 10% chance of hitting. These tentacles inflict 1d8 points of damage. When they hit, they attempt to pull the captured being into the entity with a 15 STR. Anyone coming into contact with the ripping mouths, tentacles and acid secretions of the main mass suffers 2d6 points per round until he can make a resistance roll versus 20 STR to break free. The tunnel is about 1000 meters long; it will take Domaag T'eel about three hours to ooze out of the tunnel and up through the Underground.

THE MI-GO

Tensler's freeing of the pseudopod is a serious problem for the mi-go. The consumption of intelligent beings (Tensler, and a few hapless mi-go who blundered into it) has made Domaag T'eel even more of a danger, for in consuming them it has incorporated them into its being.

The mi-go send an agent, Merrick if he is still alive, to meet with the investigators. If the investigators agree, the mi-go take them to their outpost and explain their plan: They intend to use the power plants of the human bases and their own outpost power plant to provide the power to generate a new containment field. In order for this to work, five focal points must be established. The mi-go can produce the focal points (Elder Signs etched on heavy stone blocks) in about an hour. Placing them precisely around the Mars Mission Base takes another thirty minutes. Once they are in place, one more hour is required

COGAN

to run cabling and complete the connection to the power plants in order to get everything up and running. Time is tight, since Domaag T'eel's pseudopod will reach the surface in just under three hours. Unfortunately, there will be some interruptions.

TROUBLE

The process of building the containment field is hampered by the fact that the Tensler part of Domaag T'eel continues to generate Void Walkers. Every thirty minutes, there is a 20% chance that a group of investigators encounters 1d3 Void Walkers. These manifestations last 1d6 minutes and have statistics as if created by a generator with 3d6 INT and 3d6 POW, due to the effect of Tensler's distribution through the mass. The Keeper should have them appear at a point at which the most terror and drama will be generated. For example, an investigator could be inside the Mars Mission Base, now inside the containment field (which will be very large, thousands of meters across), and be blocked from escaping by a Void Walker or two.

Game Over

Barring any disasters, the containment field is finished before Domaag T'eel reaches the surface. If the investigators fail, the mi-go succeed eventually, perhaps having to build an even larger containment field. For dramatic effect, Domaag T'eel's pseudopod may erupt through the lunar surface, groping blindly, just as the containment field springs to life — a power failure in one of the bases, requiring a heroic sacrifice on the part of an individual to fix, would be in order at this point. The containment field locks Domaag T'eel within it. The pseudopod spreads from edge to edge slowly, probing for a way out. Of course, with the minds within it, it is now semi-sentient and even more dangerous.

The generation of the field burns out the power plants and batteries of the scientific base in a spectacular way, leaving the investigators and other survivors in a very bad situation: The Mars Mission Base is in the field with Domaag T'eel, the other base is without power, and fires burn in their only shelter for thousands and thousands of kilometers. Unless the mi-go intervene, the survivors will perish when their suits run out of power. The mi-go are likely to simply force Domaag T'eel back beneath the moon's surface and leave the humans to die (or maybe experiment on them) and carefully destroy all traces and evidence of what actually occurred. It would be appropriate for the adventure to end with the exhausted survivors clustered together, knowing that they have postponed the bleak fate of humanity, but also knowing that the cold of space will soon steal the warmth and life from them.

Mythos Material

The following information contains Mythos details needed to run "Blood Moon." It is for the Keeper only.

A Conjectural History of Humanity and the Moon

In 850 million B.C., the moon was ripped from the Earth and took up, more or less, the orbit it occupies today. This event plunged the terrible city of R'lyeh beneath the deep waters of the Pacific Ocean and began the long process of the erosion of the Elder Things' cities. Despite the damage done to their cities, the Elder Things benefited from the imprisonment of Cthulhu and his spawn.

In 160 million B.C. the mi-go arrived from Yuggoth and began constructing bases and colonies on the Earth. During this time they also established at least one outpost on Earth's moon. The mi-go soon discovered that the moon was hollow and learned, through their arcane sciences, that the moon was to play a role in the return of the Great Old Ones. Since the mi-go are not in favor of the return of the Great Old Ones (for their own, alien reasons, which are probably nothing like the reasons humans have for opposing the return of the Great Old Ones), they decided to take steps to prevent this occurrence. The mi-go formed and acted upon many plans over the course of the years, but perhaps their most ambitious was the generation of an extremely dense, mindless mass of alien organic matter in the hollow places of the moon. This mindless thing mated with and within itself to expand over the ages. This growth has gradually changed the moon's density and altered its orbit. Collectively, these changes have slowly brought about drastic changes in the Earth and the beings inhabiting it, changes which caught the mi-go's attention and provoked them to investigate these life forms.

Millions of years after their initial presence on Earth, the mi-go encountered primitive proto-humans, which they found intriguing. The mi-go captured some tribes of these proto-humans and performed surgeries and genetic alterations that altered the path of some humans' evolution. The mi-go were pleased with the result of their labors and decided to use the altered proto-humans' descendants as tools to help them forestall the rising of R'lyeh and the return of the Great Old Ones.

Legends of the mi-go have persisted in almost all human cultures, even the underground culture described in "The Mound." The underground dwelling humans of this culture stopped consorting with the surface dwellers because of their suspected dealings with the "space devils" (the mi-go). Other human cultures have preserved the legend of the mi-go in stories about evil gods or demons. The mi-go legacy has also been preserved in the very genes of humanity. The various changes the mi-go made left humanity vulnerable to manipulation by the mi-go and resulted in a mental confusion in humans regarding life, truth, and existence. It could, in fact, be said that the mi-go were the founders of philosophy.

The mi-go modifications also involved extensive alterations of the proto-humans' brains. These modifications, combined with various mutations over the centuries, have had various results. The mi-go placed various "traps" in the proto-human mind that were designed to serve as useful control mechanisms. Unfortunately for the mi-go, these traps met with varying degrees of success and many of the traps were triggered by accident in human history, resulting in cases of insanity or even genius. The mi-go also sought to substantially enhance various proto-human capacities and dampen others, such as the sensitivity of terrestrial life to mi-go. These results varied greatly and many cases of ESP in humans may well be due to failed (or successful) mi-go tampering.

After modifying the proto-humans, the mi-go were essentially content to simply observe the progress of their experiment. They would occasionally take samples from human populations, giving rise to stories about demons taking people, but generally left humanity alone. In some cases, they were forced to act against humans (mysterious disappearances, including those of entire settlements, may have been the work of the mi-go), but the mi-go generally maintained a very low profile on Earth while they went about their business. One important instance of mi-go intervention in human affairs was in response to British exploration of the moon in the 1920's via gates.

LUNAR EXPLORATIONS

It is not generally known that the British government became involved in lunar exploration in the 1920's. This exploration was done via gates and resulted in the gathering of considerable information about the moon. The initial one of these expeditions is detailed in "Bad Moon Rising", in the book *Great Old Ones*. Other such secret expeditions followed. The mi-go, for their alien reasons, were largely indifferent to human activity on the moon (perhaps they wished to see how their experiment was progressing) and simply avoided contact with the explorers. This was typical of the mi-go, who seem never to harm humans without good reason, however alien such reasons may be. Unfortunately, the early lunar explorers gave the mi-go reason to act.

A team of British explorers blundered across an entrance to the mi-go caverns and somehow reached an area where a pseudopod from the mi-go's alien mass had broken free from the arcane containment field. Unfortunately for the explorers and the mi-go, the emanations from the entity triggered a reaction in the explorers' minds which resulted in the generation of a violent psychokinetic force. The result was the brutal deaths of all of the explorers and several mi-go who had been drawn by the activity. This event convinced the mi-go that it would be best for their plan if the humans no longer had access to the moon via the magical gates. After containing the wayward

pseudopod, the mi-go turned their attention to the problem posed by the human explorers. The mi-go undertook a complex plan in which they replaced many key officials with disguised mi-go. (Many of the "disguises" included transplanting mi-go thinking organs into human bodies.) The mi-go put an end to the exploration, destroyed all the evidence they could find of humanity's first moon missions, and acted to prevent any more gates from being opened on the moon. Apparently, the plan worked since Neil Armstrong is credited with being the first man on the moon.

The mi-go kept careful watch on humanity's lunar activities in the 1960's and the 1970's. They chose not to interfere, probably because the humans showed no indication they were aware of the true nature of the moon, due to the mi-go's interference with the humans' scientific instruments. When the first human lunar base was established in 2000, the mi-go were content to simply observe the humans. As human activity on the moon escalated, the mi-go continued to tolerate the human presence, for they have a place for humanity in their alien plans.

The Kercez Fragments

Untold centuries ago, in what is now Greece, a mi-go expedition met its end in an earthquake. Centuries later, in 535 B.C., a Greek mathematician named Alcibacus was journeying to Athens when an earthquake exposed the base. Alcibacus entered the base and was able to retrieve some mi-go writings before being forced to leave. Alcibacus returned to Athens and translated the writings over the course of several years. When he finished, he made use of the spells within the book and drove himself mad. He was killed in 528 B.C. when he attacked two Athenian soldiers. Ancient Greek records state that he died "in a fit of madness, while making horrible noises." His writings were kept at Plato's Academy for some time, until they were eventually lost. Parts of them later turned up in the Middle East. Eventually a translation in Latin called, for unknown reasons, the Kercez Fragments was produced by a scholar who later went mad and perished. The original mi-go writings were never found, and may have been recovered by the mi-go.

The name "Kercez Fragments" became what Alcibacus' work was known by. The original fragments, written in Greek, are in a private collection in France. Versions of it exist in Arabic and Latin (in private collections) and there is one English version, which is Doctor Rice's translation. The surviving portions include a table of contents which indicates that vast amounts of the work are missing. The surviving sections provide detailed mathematical formulas, descriptions of various planets in the solar system, and some spotty information about the mi-go's interference in human development.

The mathematical sections are written in an odd code which would require years to crack (only months with computer assistance). These sections describe the nature of space-time, other dimensions, and the mi-go modifications of humanity in exacting, though often incomplete, detail. The non-mathematical sections only require a translation into a language the reader can understand. These sections deal with the planets of the solar system, primarily Earth and its moon, and give details to a degree which no human work until the 20th century could be expected to provide. The most complete versions of the work, the Greek and English versions, contain three spells within the mathematical sections. These spells are Attune Crystal, Activation, and Contact Mi-go.

Title	Lang	+ To Mythos	Spell Mltplr*	San Loss
Kercez Fragments	Greek	+10%	x3	2d6
Kercez Fragments	Arabic	+8%	x2	2d4
Kercez Fragments	Latin	+5%	x1	1d4
Kercez Fragments	English	+9%	x3	2d6

*The spell multiplier indicates the number of spells the book contains. For example, a x2 multiplier means the book contains two spells. The spells can only be learned by a person who can read the mathematical code or has a translation of it.

New Spells

ACTIVATION

This spell requires a specially attuned crystal to cast (see Attune Crystal spell). The caster can cast the spell on himself or another. Casting it on himself requires the caster to hold the enchanted crystal and requires a period of concentration in minutes equal to the number of MP expended. Each MP expended in the casting gives a +5% chance of success. In order for the spell to be cast on another, that person must have an attuned crystal in close proximity and the caster must be within 10m; if the spell is cast successfully (using the procedure detailed above) the caster must still overcome the target's POW if the target is resisting. The spell only works on humans. Casting the spell costs 1d4 Sanity. The spell may be repeated.

If the spell is cast successfully, the caster will activate one or more of the hidden mi-go modifications in the target's mind (roll once for each success). Unfortunately, the spell is not terribly precise and can have serious effects on the target. Use the following chart to determine the effect:

Roll Effect

1 Target has bad dreams for 1d6 days.
2 Target has extremely disturbing dreams for 1d6 days, losing 1 Sanity at the end of the nightmare period.
3 Target has terrifying nightmares for 1d6 days, losing 1 Sanity a day.
4 Target goes into a catatonic trance for 1d6 days.
5 Target loses 1d8 Sanity immediately.
6 Target loses 1d4 Sanity, gains 1 INT.
7 Target loses 1d6 Sanity, gains 1 POW.
8 Target loses 1d10 Sanity, gains 1 POW and 1 INT.
9 Target loses 1d6 Sanity, becomes a Nightmare generator (see below).
10 Target loses 1d8 Sanity, becomes a Void Walker generator (see below).

ATTUNE CRYSTAL

This spell allows the user to attune a crystal for use in the Activation spell. The crystal to be used must be of high quality, with no imperfections. Each point of POW put into attuning the crystal adds +10% to the chance of success when casting the Activation spell (POW loss is permanent). Casting the spell requires one hour of concentration per point of POW expended and costs 1d4 Sanity. The crystal remains attuned as long as the person who attuned it remains alive. If an actual mi-go crystal is used, each point of POW expended yields a +20% chance of success to the casting of Activation.

New Mythos Beings

NIGHTMARES

A Nightmare is a psychokinetic creation of a human mind that has been "activated" by the Activation spell or by other means. Nightmares have an extremely limited existence in space-time such that they can be seen and heard but are incapable of physically manipulating anything. Since they are products of a human imagination, their appearance varies, but they are always among the most horrible and terrifying things the human generator can imagine.

Each time that a human Nightmare generator goes to sleep, there is a 40% chance he will generate a number of Nightmares equal to his POW/6. These Nightmares manifest anywhere within 200m of the person and move around at random, but tend to be drawn towards humans. Physical structures do impede their movements, so they cannot move through walls or closed doors. Each Nightmare lasts 1d6 minutes, or until the person wakes up. Seeing a Nightmare costs a number of Sanity equal to one sixth of the POW of the Nightmare generator, with a loss of 0 on a successful Sanity roll. The person generating the Nightmares has terrible dreams and loses 1 Sanity during each episode of generation, 0 on a successful Sanity roll. Nightmares are detectable by scientific instruments (they are energy fields) and appear as indistinct blurs on video equipment (their forms are mostly in the minds of the viewers). People who have been Nightmare generators for a long time (Keeper's discretion) can sometimes consciously control the manifestations, at a cost of 1 MP per minute of control, and up to a range of 200m.

VOID WALKERS

Void Walkers are, like Nightmares, psychokinetic entities generated by an "activated" human mind. Unlike Nightmares, Void Walkers are powerful manifestations of the human imagination within the physical world. They are capable of inflicting substantial harm in the corporeal realm. Also unlike Nightmares, Void Walkers are invisible. They do have forms, generally those of horrible monsters, but these shapes can only be seen if something makes the Void Walker visible (it gets coated with blood, for example).

Each time a Void Walker generator goes to sleep (or in certain other situations), there is a 40% chance he will generate a Void Walker. The Void Walker manifests within 200m of the generator and goes about its business of killing and destroying. The Void Walker created by the generator specifically targets anyone the generator dislikes (no matter how minor the dislike). A Void Walker lasts 1d6 minutes, until the generator wakes up, or until the Void Walker is destroyed. The generator has horrible nightmares during the process, resulting in a loss of 2 Sanity (0 on a successful Sanity roll) or more, depending on the horror wreaked by the Void Walker. An experienced Void Walker generator (who is likely to be insane) can sometimes consciously generate a Void Walker, at a cost of 2 MP per minute. An invisible Void Walker costs no Sanity to view, since it can't be seen. Exposing one to sight costs 0/1d8 Sanity.

Void Walker

STR	Generator's POW x 2
CON	Generator's POW x 2
SIZ	Generator's POW + INT
INT	n/a
POW	n/a
DEX	Generator's INT
HP	(CON + SIZ)/2
Move	Generator's INT

Weapons:

Claw, attack% = Generator's INT x 5, damage = (Generator's POW/6) d6.

Bite, attack % = Generators's INT x 4, damage = (Generator's POW/4) d6.

Armor: No armor, but due to their nature Void Walkers take half damage from all physical weapons.

Spells: None

Sanity Loss: 0/1d8 (when visible)

Technical Data

This section provides information regarding new professions, skills, equipment, and vehicles, information on the moon, and game rules for space conditions.

New Professions Available for the 2000's

SHUTTLE/SPACE PLANE PILOT

Astronomy
Credit Rating
Electrical Repair
Electronics
Listen
Low/Zero Gravity Operations
Mechanical Repair
Pilot Aircraft
Pilot Shuttle
Spot Hidden

SPACE SCIENCE SPECIALIST

Astronomy
Credit Rating
Chemistry
Computer Use
Physics
Read/Write Other Language
Speak Other Language
Any one space science skill as a specialty

EMV PILOT

Astronomy
Credit Rating
Electrical Repair
Electronics
Listen
Low/Zero Gravity Operations
Mechanical Repair
Pilot EMV
Spot Hidden

SPACE TECHNICIAN

Computer Use
Credit Rating
Electrical Repair
Electronics
Low/Zero Gravity operations
Mechanical Repair
Any one technical space skill as a specialty

New Skills

LOW/ZERO GRAVITY OPERATIONS

Use of this skill enables the character to function more or less normally within low (half or less of the normal gravity the being is used to) or no gravity situations. For the most part, a character will perform routine tasks without a problem if he has at least 25% in this skill. Special actions, such as running in low gravity or leaping from one space ship to another, require a skill check. Failure results in the action failing in some way — losing control while running, or missing the ship, for example. Relevant physical skills, such as weapon and physical combat skills, should be averaged with this skill (but do not exceed the maximum in the skill in question) when used in low or zero gravity situations. Base Skill level: 0%.

PILOT EMV

Piloting an EMV successfully requires a high degree of technical skill. This skill covers all aspects of piloting such a vehicle, including navigating it. A character with a skill level of 25% or higher can handle an EMV in standard situations. Piloting rolls may be required in the following situations: the EMV is damaged, is docking, is undergoing emergency re-entry, and any other situation in which the Keeper sees fit to require a roll. The rolls and the results of failure are left to the Keeper's discretion. For example, a character trying to dock an EMV under normal conditions would check against twice her skill, while the same character trying to undergo an emergency landing with a crippled EMV might have to roll against a fourth of her skill. The EMV's in use are all nearly identical (they are all either of U.S. manufacture or are clones of U.S. models) and the skill applies to all of the current models. Base Skill Level: 0%.

PILOT SHUTTLE

Operating a shuttle is even more complex than piloting a plane. This skill governs all phases of shuttle operation from takeoff to landing. A character with a skill of at least 25% will be able to handle standard operations without any difficulty. However, special situations will require skill rolls. Situations involving a damaged shuttle, tricky dockings or landings, or attempts to do odd maneuvers will require skill rolls, as will other situations at the Keeper's discretion. Modification of rolls are up to the Keeper, as are the effects of failure. For example, a character trying to land a shuttle on a smooth runway with radio guidance would use his full skill, while a character trying to set down a shuttle with both engines on fire and the left wing half gone would check against a quarter of his skill (if the Keeper was feeling merciful). There are a variety of shuttles, of varying sizes and capabilities, so a character must select skill in a particular class of shuttle. A space plane is considered a class of shuttle, and a character must select it as his shuttle piloting skill to operate one. Base Skill Level: 0%.

SPACE SCIENCES

There are numerous branches of space science that a character may choose to specialize in. A character who wishes to specialize in an area of space science should consult with the Keeper to work out the details of her particular area of specialization. Each specialization is a separate skill, of course. Base skill level: 0%. Some examples are:

Planetary Science

This skill is comparable to the Geology skill, except it governs planetary bodies in general. It also governs the skill of the character in drawing informed conclusions regarding the planet as a system (for example, this skill would govern general conclusions being drawn about a planet's weather patterns).

Xenobiology

A character that possesses this skill is trained in standard biology, but has received training in theoretical biology regarding non-terran life forms. This skill could prove handy in investigating the nature of (and perhaps determining the weaknesses of) various Mythos beings.

TECHNICAL SPACE SKILLS

There are several types of space-oriented technical skills a character may choose to specialize in. A character who decides to select a technical space skill that is not listed here should work out the details of the skill with the Keeper. Base skill level: 0%. Examples include:

Low Gravity Mining

This skill governs mining operations in low gravity and vacuum conditions.

Low/Zero Gravity Construction

This skill governs the construction of structures in conditions involving low or zero gravity, as well as vacuum conditions. Building spaceships and space stations requires this skill.

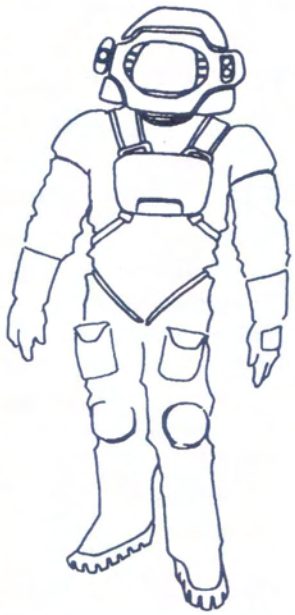
Remote Vehicle Operations

This skill governs the operation of remote-controlled space vehicles such as lunar survey drones. A character must select a particular basic type of remote vehicle he is skilled in operating. A level of 25% enables a character to operate the vehicle in normal conditions, while skill rolls are required for less normal operations. These rolls may also be modified at the Keeper's discretion. For example, directing a survey drone through a standard search pattern would require no roll for a skilled operator, but directing a survey drone through a narrow cavern would. There are also similar skills for governing the operation of airborne, aquatic, or land-based remotes, but these are not space skills.

Equipment

LUNAR SURFACE SUIT

A lunar surface suit protects its wearer from radiation, heat, cold and vacuum. Each suit is equipped with an environmental backpack which contains the suit's oxygen supply, its power pack, and the environmental control system. A lunar surface suit can sustain its wearer for eight hours, less if the wearer is engaged in stressful activities or if the environmental conditions severely tax the suit. The suit helmet is equipped with an audio and video transmitter-receiver (500km range), polarized visor, and lights. A lunar surface suit is typically equipped with a CO_2 gun, 200m of high strength cable (with a grappling hook on one end and a strong magnet on the other), and a patch kit. A lunar surface suit provides its wearer with four points of armor. Most models are self sealing. The Keeper may wish to penalize attempts at certain tasks that are made while wearing a lunar surface suit.



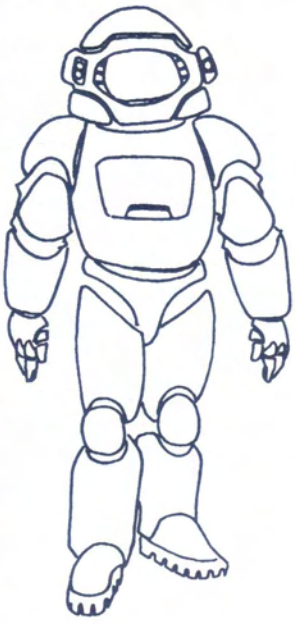
LUNAR WORK SUIT

A lunar work suit is very much like a lunar surface suit, except the suit is of heavier construction and can support its wearer for twelve hours. A lunar work suit provides the wearer with six points of armor. A lunar work suit has the equipment of a standard lunar surface suit. In addition it has a tool kit (with various tools that are specific to the operator's mission) as well as a power pack for tools that require power. Some models are equipped with onboard computers (primarily those used in precision construction, which requires accurate mathematical calculations). As with the lunar surface suit, the Keeper may choose to penalize attempts at certain tasks that are made while wearing a lunar work suit. Lunar work suits are self sealing.

HEAVY LUNAR WORK SUIT

A heavy lunar work suit is very much like the lunar surface suit and lunar work suit, except it is practically a suit of armor. A heavy lunar work suit can support its wearer for fourteen hours and is equipped with a food supply of concentrates (not tasty, but very nutritional). Heavy lunar work suits have an armor value of ten. Heavy lunar work suits are equipped with an extensive tool kit and have a high-output power supply for running power tools. Some models are equipped with computers. As with the other

suits, a Keeper may wish to penalize certain skills used by a character wearing a heavy lunar work suit. Heavy lunar work suits are self sealing.

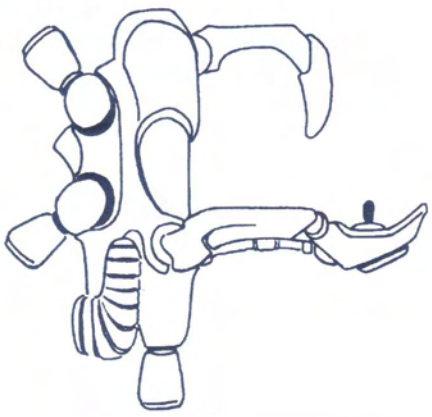


CO_2 GUN

A standard piece of equipment that comes with all spacesuits, a CO_2 gun looks like an oversized automatic pistol. The handle contains a CO_2 cartridge good for 20 one-second bursts. Each burst is powerful enough to propel a character or alter his vector. The gun is are generally used in emergencies. People involved in space construction or cargo transport use thruster packs.

THRUSTER PACK

A thruster pack is a personal rocket engine. It attaches to the operator's suit and enables him to maneuver at speeds up to 150km/hour. A thruster pack fuel tank is good for about an hour of normal activity, considerably less for high fuel consumption activities such as using it within the moon's gravity field; use on the moon cuts its endurance nearly in half. Use of a thruster pack is governed by Low/Zero Gravity Operations skill. Any character with a skill of 25% or higher can handle one in normal conditions without requiring skill rolls.



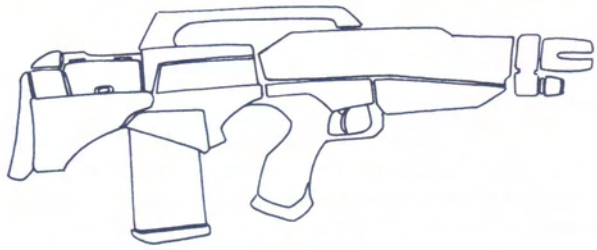
PATCH KIT

A patch kit is used to repair damage to non self-sealing suits and to repair badly damaged self-sealing suits. It can also be used to patch holes in base or vessel hulls. The kit consists of four small patches (10cm diameter), four medium patches (20cm diameter), two large patches (30cm diameter), and a spray canister of solvent. Using a patch consists of peeling off the protective covering on the "sticky" side and pressing it against the hole. The chemical adhesive bonds to almost any surface (living tissue included) instantly, forming an airtight seal. Successful use of a patch generally requires a Low/Zero Gravity Operations skill roll, or perhaps a Luck roll, depending on the circumstances. Most spacesuits come equipped with patch kits, and vessels and bases are equipped with larger kits which contain various sized metal patches for repairing serious damage.

Weapons

CONSTITUTION ARMS GYRO RIFLE

Shots Per Round: 2 Damage: varies
Base Range: 50 Ammo: 8 Malfunction #: 98



Developed for the U.S. Air Force, the gyro rifle is designed for combat in zero and low gravity situations. This bullpup-configured weapon fires a variety of special two-stage ammunition. The first stage is a CO_2 cartridge which propels the round out of the barrel, while the second is a small rocket that brings the projectile to full speed. Three types of ammunition may be loaded into the gyro rifle: armor-piercing rod, shotshell, and safety. An armor-piercing round is a cadmium "needle" which inflicts only 1d8 damage, but which treats all armor as a quarter of its normal value. It is designed to punch holes through spacesuits and vehicle hulls. The shotshell round functions as a 12-gauge shotgun shell (use range statistics, etc.), while the safety round is made of material designed to shatter against hard surfaces like base walls and vessel hulls. This type of round inflicts 1d8 and treats all armor as double normal value. The primary advantage of the gyro rifle is that its recoil is so slight that it gives only a -6% adjustment when fired (-3% when braced). The ammunition types can be mixed in the magazine, but they can only be fired in order. A laser sight is standard.

CONSTITUTION ARMS GYRO PISTOL

Shots Per Round: 2 Damage: varies
Base Range: 20 Ammo: 4 Malfunction #: 98

Like the gyro rifle, the gyro pistol is designed for combat in zero and low gravity situations. This oversized pistol weapon fires scaled-down versions of the gyro rifle rounds. The armor-piercing rounds inflict 1d6 and treats armor as half value. The shotshell rounds are treated as .410-gauge rounds (base range is 5 yards). The safety rounds inflict 1d6, and the target's armor value is doubled. The gyro pistol's recoil is very low, giving a -4% adjustment when fired and -2% when braced. Laser sights are standard.

Vehicles

ARMSTRONG CLASS SHUTTLE

The first Armstrong class shuttle went into service in 1998. This class of shuttles is intended to replace America's aging fleet of old-style space shuttles. Like the old shuttles, Armstrong class shuttles launch with the aid of reusable boosters that are equipped with two engines. Unlike the old shuttles, the Armstrong class shuttles are designed to make powered landings on runways capable of handling large aircraft. Also unlike the old shuttles, the Armstrong class shuttles are equipped with an emergency escape system. The crew and passenger compartments are located in a section that can be detached from the main vehicle by explosive bolts. This emergency section is equipped with high-power thrusters, to get it away from a potentially exploding engine, as well as a parachute system. So far this system has not been tested. An Armstrong class shuttle can carry up to fourteen people in the main compartments, ten more if the cargo bay is equipped with a passenger module. The shuttle bays of Armstrong class shuttles are equipped, like the old shuttles, with remote-controlled arms for handling cargo. There are several types of modules available for the shuttle bay, such as the passenger module, a scientific module, and others. The bay can, of course, be used to carry cargo.

CHALLENGER CLASS EARTH-MOON VEHICLE

The Challenger class EMV is a typical EMV. While the description "Earth-moon vehicle" would indicate that the EMV's are used to go from the Earth to the moon, they are actually used to transport cargo and passengers to many places outside of Earth's atmosphere, such as the numerous work stations that have been set up in orbit by various governments and corporations, and not just to and from the moon. A Challenger class EMV has room for twenty people (passengers and crew). Twelve more people can be carried if a passenger module is placed within the cargo bay.

While an EMV could make an emergency re-entry (this is extremely dangerous under the best of conditions), they are not designed to enter atmospheres. All EMV's are assembled in orbit and are intended to remain in space for the duration of their existence.

MINING/HEAVY CONSTRUCTION DRONES

Construction and mining vehicles have been equipped for low gravity and vacuum operations and have also been fitted with control systems that enable a computer to run them.

The Moon

The moon is 3,476km in diameter and has a surface gravity one sixth that of Earth. While this entails that objects weigh one sixth of what they do on Earth, it does not follow automatically that people can carry six times what they normally can, since the objects remains just as bulky and cumbersome as they do on Earth. People (and other things) can move about rapidly on the moon by taking bounding leaps, but this can be dangerous and is not recommended. This is not because a person is likely to fly off into space, but because a bad landing could injure a person or damage a suit.

The moon, as is well known, is extremely hostile to human life. The day equatorial surface temperature is 127° centigrade and the night equatorial surface temperature is -173° centigrade, making the moon a place of extremes. The moon also lacks an atmosphere. These factors spell a very quick death for any inadequately protected human on the lunar surface. Additional information and precisely detailed maps of the lunar surface can be found at your local library.

Combat

Combat in space or on the moon is extremely difficult and hazardous. All relevant combat skills are averaged with the character's Low/Zero Gravity Operations skill, to a maximum of the combat skill. Furthermore, weapons that recoil (all firearms) may cause a loss of control. Each time a character fires a weapon, she must check her Low/Zero Gravity Operations skill after applying a negative modifier equal to twice the maximum damage of the weapon if the character is unbraced, or a negative modifier equal to the maximum damage if the character is braced. For example, firing a 12-gauge shotgun (4d6 damage), unbraced, would result in the Low/Zero Gravity Operations skill being reduced by 48% for the roll. A failed roll causes the character to lose control and be pushed backwards (how far and to what result is left to the Keeper). The character is out of control and unable to act until she can make a successful skill roll using Low/Zero Gravity Operations.

A person who has the misfortune of being injured while in a space suit suffers the following effects in vacuum. The initial damage is normal. If the damage does not exceed twice the suit's armor rating, it will seal itself if it has that capacity. (All suits in this adventure have that capacity.) If the damage exceeds twice the suit's armor rating, the suit cannot seal itself and the person suffers damage equal to half the original damage each round, until the character is dead, patches the damage, or gets to shelter.

Death in Space

Space is an extremely dangerous place for humans. The primary danger in space stems from the fact that space lacks sufficient oxygen and pressure for humans. A human exposed to vacuum without a suit will die extremely quickly (there is no need to roll dice). A leak in a pressurized vehicle, structure, or suit results in a loss of air and pressure. Such situations should be carefully handled by the Keeper based on the conditions of the situation and plot requirements. If the life support systems of a structure, vehicle, or suit fail, those inside will suffocate when the air runs out.

The low gravity on the moon and the zero gravity of space make human activities more difficult. Such operations are governed by the skill of Low/Zero Gravity Operations.

Character Summary

Non-player Characters

Brotherhood of Christ characters

Dr. Henry Rice, Former NASA Scientist, Leader of the Brotherhood of Christ

STR 10	CON 11	SIZ 11	INT 20	POW 14
DEX 12	APP 14	SAN 36	EDU 21	HP 11

Damage Bonus: None

Skills: Astronomy 85%, Computer Use 85%, Library Use 75%, Occult 25%, Persuade 75%, Physics 90%, Religious Theory 75%; Languages: English 105%, Greek 90%, Latin 55%

Spells*: Activation, Attune Crystal, Contact Mi-go

*These spells are known by Rice, but he does not remember that he knows them.

Rice is a medium-sized man with gray hair and a gray beard. He wears wire-rimmed glasses and always has a beatific expression on his face.

While working as a NASA scientist, Rice was sent a Greek copy of the Kercez Fragments. After translating it with the aid of the NASA computer, he learned the spells within it and went insane after experimenting with the Activation spell (the official story is a job stress-related nervous breakdown). After two years of institutionalization, Rice recovered and was released. During his insanity, he had great insights into the work he had read and was aware of what the mi-go had done and were up to on the moon. When he was cured, he forgot most of these insights; now he believes that evil dwells on the moon and in space and it would be best if humanity stayed on Earth.

Rice is a very friendly, intelligent, and persuasive man and is an ethical pacifist. He is always willing to talk, but is firmly locked into a Christian metaphysics and sees the world in those terms. He would not leave Earth for any reason.

Brotherhood Toughs

While Rice and most of the Brotherhood are pacifists, the movement, like any new fringe group, has attracted some disturbed individuals and fanatics who may decide that the investigators are evil.

	#1	#2	#3	#4	#5	#6
STR	12	11	14	17	13	10
CON	12	11	14	16	12	9
SIZ	12	13	13	18	10	7
INT	10	12	10	9	9	7
POW	9	11	12	13	10	7
DEX	13	12	10	14	11	9
APP	11	10	9	12	12	9
SAN	40	53	58	63	48	34
EDU	9	7	6	10	10	8
HP	12	12	14	17	11	8
DB	–	–	+1d4	+1d6	–	–

Weapons: #1,#2, #3 Fist 55%, Handgun 55%; #4 Fist 85%; #5 Fist 45%, Knife 55%; #6 Fist 25%, Knife 25%

Skills: Fast Talk 25%, Hide 30%

UNSED Scientific Moon Base Personnel

Dr. Neil Tensler, UNSED Team Leader

STR 13	CON 14	SIZ 12	INT 20	POW 20
DEX 15	APP 13	SAN 0	EDU 21	HP 13

Damage Bonus: +1d4
Weapons: Handgun 45%
Skills: Astronomy 95%, Chemistry 15%, Computer Use 55%, Cthulhu Mythos 20%, Electronics 20%, Library Use 95%, Low/Zero Gravity Operations 35%, Martial Arts 60%, Physics 95%, Planetary Science 85%; Languages: English 105%, German 35%, Latin 15%, Spanish 40%
Spells: Activation, Attune Crystal, Contact Mi-go
Items: One 6-point attuning crystal (set in a ring), one 3-point attuning crystal (in a necklace)

Tensler is a tall, thin man who is obviously in very good physical condition (years of running and martial arts). He has light brown hair, which he keeps short, and blue eyes.

Tensler is the current UNSED Scientific Moon Base team leader. He is a brilliant man and received his Ph.D. from MIT at the age of 22. Prior to being driven insane, he was a pleasant and friendly man, though very intense and driven. Now he hides his true personality behind a facade of his old one.

Although he is very confused (though he does not realize it) about the true situation on the moon, he is a grave threat to the humans there. In his current state of insanity (due to his use of the Activation spell and his contact with Domaag T'eel) he is capable of doing anything to attain his goal of freeing Domaag T'eel. To make matters worse, his insanity includes strong elements of paranoia (he thinks everyone is out to stop him) and megalomania (he thinks he is superior to unactivated humans and that he should rule). Anyone who gets in his way or seems suspicious will be carefully watched by Tensler, and people whom he perceives as threats will meet rather unpleasant fates.

Due to Tensler's extensive use of the Activation spell, he has acquired special abilities. Tensler has the capacity to generate Nightmares at any time at a cost of 1 MP per two minutes per Nightmare. He can extend the range past the normal 200m limit by paying an additional MP for every additional 30m every two minutes per Nightmare that goes beyond the 200m limit. These Nightmares are directed by Tensler and he has a very limited awareness of what they "perceive." To him it is like seeing everything through thick smoke. Tensler also has the capacity to generate Void Walkers at a cost of 1 MP per minute per Void Walker. He can extend the range 30m beyond the normal 200m limit by paying an additional MP for every additional 30m every minute per Void Walker that goes beyond the 200m limit. He has a large degree of control over the Void Walkers he creates and can perceive what they "perceive", as if he were seeing through thin smoke.

Dr. Linda Ch'en, Scientist

STR 12	CON 15	SIZ 10	INT 18	POW 13
DEX 14	APP 14	SAN 60	EDU 19	HP 13

Damage Bonus: None
Skills: Astronomy 15%, Chemistry 15%, Computer Use 35%, Cthulhu Mythos 5%, Electronics 20%, Library Use 65%, Low/Zero Gravity Operations 35%, Physics 95%, Space Science 85%; Languages: Chinese 95%, English 75%

Ch'en is a thin woman with dark black hair and light skin.

Ch'en is a Chinese scientist whose specialties are radiation and magnetism. She recently wrote a highly controversial paper on the odd aspects of the moon and in one part of the paper she claims that the moon could have been created by intelligent beings. If the mathematics of the paper had not been impeccable, she would have been a laughing stock.

Dr. Ch'en suspects that something is afoot on the moon. Her great-grandfather was a British physician who became involved in the Mythos during a series of bizarre deaths in China in the 1930's. Among the materials he accumulated during his investigations was Calvin Weyston's journal. Her journal contains her great-grandfather's notes. She might share them with the investigators if they earn her trust (see Handout #4).

Ch'en has some idea about the British expeditions to the moon because of her family's involvement in them. She is looking for the remains of one of her ancestors who never returned from the last British mission.

Handout #4 — Excerpts from Dr. Ch'en's Journal

"... If the terrible work I have translated is correct, the origin of man is not as it is told in the Bible. Man was not made in the image of God, but rather in the image of things from a place called Yuggoth. ...

"... The work tells of the moon being used in the plans of the terrible Great Ones, whom are written of in that terrible black book by the mad Arab. Could humanity be a pawn in a cosmic game? ... "

— From Dr. Samuel Winchester's journal

"... It hangs over us all, a doom waiting for its time. Rightly do the superstitious fear the moon and its creatures, for it marks the very doom of man. I feel its weight pressing down on me even now. Would that I had not read the vile book! They have come to know that I have spied on them through my glass. My time is near. ... "

— From Calvin Weyston's writings (17th century, translated from the original Latin)

Dr. Sergei Gorchev, UNSED Medical Officer

STR 13	CON 13	SIZ 13	INT 18	POW 13
DEX 12	APP 14	SAN 85	EDU 19	HP 13

Damage Bonus: +1d4

Skills: Biology 45%, Computer Use 35%, First Aid 95%, Library Use 65%, Low/Zero Gravity Operations 60%, Medicine 90%, Psychoanalysis 25%, Psychology 56%, Space Medicine 75%; Languages: English 80%, Russian 95%

Gorchev is a solidly built middle-aged man with dark black hair. He always looks rather stern.

Gorchev was educated at Moscow University, where he specialized in space medicine. He was recognized early as a world class expert on the effects of low and zero gravity on the human body and mind. It is his job to observe the crews of the two UN moon bases to determine the effects of long-term lunar gravity and living conditions upon human beings.

A very serious man, Sergei is reputed to have no sense of humor. In actuality he has perhaps the world's largest collection of jokes (on optical disks). While he writes horror stories in his spare time, he is a strict materialist and has no tolerance for tales of alien gods and demons.

Jacques DesClars, Technician

STR 14	CON 15	SIZ 15	INT 16	POW 12
DEX 13	APP 16	SAN 60	EDU 17	HP 15

Damage Bonus: +1d4

Weapons: Fist 65%, Handgun 45%, Kick 35%, Knife 35%

Skills: Cartesian Philosophy 55%, Computer Use 45%, Electrical Repair 85%, Electronics 85%, Locksmith 25%, Low/Zero Gravity Operations 60%, Mechanical Repair 90%, Persuade 65%, Photography 50%; Languages: English 70%, French 85%

DesClars is a handsome individual with dark hair and brown eyes.

While DesClars is an excellent technician, rumor has it that he was forced to leave Earth because of a romantic affair he had with the director of the French space agency and her daughter. Despite his sometimes out-of-control hormones, DesClars can fix almost anything, even if he only has some chicken wire and bubble gum at his disposal. If the investigators need anything built, no matter how weird, he will be willing to take a stab at it. In addition to his romantic activities, DesClars is an incorrigible gambler. He will bet on anything and can almost never refuse a bet.

Dr. Natalie Jones, Unfortunate Victim

Dr. Jones was the base's planetary science expert prior to her devastating experience. She will only wake up once in the course of the adventure, while the investigators are bringing her into the EMV.

Dr. Daniel Stevens, Unfortunate Victim

Before his death, Dr. Jones was the base's lunar mineral and soil expert. He was killed by the Void Walker Dr. Jones generated. His personal effects and body will be brought to the EMV by the investigators.

UNSED Mars Mission Base Personnel

Beth Delvrin, Director

STR 12	CON 15	SIZ 12	INT 16	POW 16
DEX 15	APP 14	SAN 80	EDU 17	HP 14

Damage Bonus: None

Weapons: Fist 60%, Handgun 55%, Kick 55%

Skills: Accounting 60%, Astronomy 15%, Bargain 45%, Computer Use 25%, Credit Rating 85%, Fast Talk 55%, Law 70%, Low/Zero Gravity Operations 35%, Persuade 75%, Psychology 55%; Languages: English 85%, French 55%, Spanish 40%

Delvrin is a strikingly handsome woman with blonde hair and blue eyes. There is an intensity about her, however, that lets any would-be Romeos know to keep everything professional.

Delvrin earned her position as director of the Mars Mission Base project through years of effectively managing terrestrial and orbital projects. Though motivated in part by prospects of fame and profit, she is very concerned with the people she is responsible for and considers their safety and well being to be of utmost importance. While she has a well developed sense of humor and is very social, she is very strict when on duty, tolerates only professional behavior, and expects everyone to obey her rules. Off duty, she tolerates anything that doesn't endanger the base or its personnel.

While she has no experience with the Mythos, she has been in several crisis situations (including a terrorist attack on a project site she was directing) and will remain calm and in charge through almost anything. She suspects that the Brotherhood of Christ (which she loathes) is somehow responsible for the deaths.

Dr. Carl Wescott, Lunar Mining Expert

STR 13	CON 12	SIZ 14	INT 16	POW 12
DEX 11	APP 12	SAN 60	EDU 19	HP 13

Damage Bonus: +1d4

Skills: Archaeology 10%, Computer Use 35%, Electronics 15%, Geology 85%, Low/Zero Gravity Operations 65%, Lunar Geology 85%, Lunar Mining 65%, Persuade 35%, Physics 55%; Languages: English 95%

Wescott is a large and healthy individual with thick black hair. He constantly has an unlit (space is a no smoking zone) cigar clenched between his teeth (even when he is in a suit).

Wescott is a NASA lunar mining expert. When NASA decided to forgo its own operations and put its resources into the UN operations, Wescott was assigned to the Mars Mission Base project. Wescott is extremely nationalistic and is worried that enemies of the United States are loose on the moon. He is suspicious of all non-Americans and even of Americans who are too "liberal." Despite his personality, he is respected for his abilities.

Wescott was the one who found Stevens' body. If asked about it, he will say, "It's obvious to anyone with two eyes and a working brain that he wasn't killed by suit failure. Something tore that man apart." Wescott thinks some enemy of the United States is responsible, since both scientists were Americans.

Dr. Samuel Merrick, Mi-go Infiltrator

STR 13	CON 14	SIZ 13	INT 17	POW 16
DEX 12	APP 12	SAN n/a	EDU 19	HP 14

Damage Bonus: +1d4

Weapons: Fist 60%, Handgun 45%

Skills: Astronomy 45%, Biology 85%, Chemistry 90%, Cthulhu Mythos 75%, Electrical Repair 25%, Electronics 15%, First Aid 45%, Listen 65%, Low/Zero Gravity Operations 75%, Physics 45%, Psychology 45%, Sneak 55%; Languages: English 85%, German 45%, Mi-go 95%

Merrick's current body is that of a middle-aged, healthy human male with short black hair.

"Merrick" is actually a mi-go scientist who is posing as a human chemist who is developing ways to extract oxygen efficiently from the lunar material for use in the base and Mars Mission project (this is easy with his advanced knowledge of lunar chemistry). The disguise is quite effective: The mi-go's thinking organ was implanted in a cloned human body. Dr. Merrick was sent by the mi-go to keep an eye on the human activity on the moon and to prevent the humans from getting into trouble of the sort that occurred in the 1920's.

Merrick strikes people as odd (not surprising) in terms of his behavior and conversation, but no odder than some human scientists. Because of his training and experience at masquerading as a human (and the general weirdness of human academics) it would be difficult to expose him for what he is. A CAT scan or a suitable cranial x-ray would reveal that there is not a human brain in Merrick's skull, but he would never submit to such a test. Merrick sleeps with his eyes open, due to an effect of his mi-go thinking organ, which may tip the investigators off.

Like most mi-go, he is content to watch the humans until the situation requires him to act. If he is forced to act he will do so in the interest of the mi-go, regardless of the consequences to the humans. With his chemistry ability, producing chemical explosives, high strength acids, and other nasty chemicals would be no problem.

Joseph Fareway, Mining and Construction Foreman

STR 15	CON 17	SIZ 17	INT 14	POW 10
DEX 12	APP 13	SAN 60	EDU 14	HP 17

Damage Bonus: +1d4

Skills: Climb 65%, Computer Use 25%, Electrical Repair 15%, Fast Talk 65%, First Aid 45%, Jump 35%, Low/Zero Gravity Operations 75%, Lunar Construction 85%, Lunar Mining 65%, Mechanical Repair 15%, Operate Heavy Machinery 85%, Spot Hidden 55%; Languages: English 90%, French 35%, German 45%

Fareway is an extremely large man who is in excellent health. He has black hair and blue eyes.

Fareway is the mining and construction foreman. He is extremely competent and knows more about lunar construction than any other human. His family has always been in the mining and construction business and Fareway sees his family honor resting on the success of this project. He knows nothing of the Mythos, but has caught glimpses of blurred shapes moving on the moon (mi-go). He will not mention these sightings, since he thinks he was hallucinating due to cabin fever. He is known to his workers as the "Wild Welshman", a nickname he acquired due to his out-of-control celebrating after every project. He is already planning a party of great magnitude for the conclusion of this project.

Workers

There are currently fifteen workers assigned to the Mars Mission Base. They are all competent professionals with considerable space experience. None of them know anything about the Mythos, but some have seen blurred shapes moving on the moon (the mi-go) and most of them feel like they are being watched when they work (the mi-go are keeping close watch on the construction). Six of them are women and nine are men. The statistics for five workers are given; they can be reused if needed.

	#1	#2	#3	#4	#5
STR	13	12	14	14	13
CON	12	11	14	15	12
SIZ	12	13	13	15	10
INT	13	12	13	12	16
POW	10	11	12	13	10
DEX	13	13	14	14	15
APP	11	10	11	12	12
EDU	14	13	15	14	16
SAN	50	55	60	65	50
HP	12	12	14	15	11
DB	+1d4	+1d4	+1d4	+1d4	–

Weapons: Fist 60%

Skills: Low/Zero Gravity Operations 65%, Operate Heavy Machinery 65%

Mi-go

Mi-go Base Leader

STR 15	CON 16	SIZ 16	INT 14
POW 18	DEX 18	HP 16	
Move:	7/9 Flying		

Weapons: Nippers 55% (1d6 + grapple), Mi-go Weapon 65% (2d8)

Armor: None, but due to the extra-terran nature of the mi-go's body, all impaling type weapons do minimum possible damage.

Spells: Brew Space Mead, Call Shub-Niggurath, Create Gate

Languages: English 85%, French 70%, German 70%, Mi-go 95%, Russian 45%, Spanish 40%

Sanity Loss: 0/1d6

The mi-go leader is a scientist-sorcerer whose specialty is humanity. It is extremely interested in humans and their biology, society, and technology. It prefers to avoid killing humans since it wants to study them, but has no qualms about doing so when necessary. It is convinced that humans can be of great use to the mi-go.

The leader, and all mi-go, are at home in space. They do not suffer extra damage in vacuum conditions and use their skills at their normal levels. The mi-go weapon is an advanced laser weapon which inflicts 2d8 on a successful hit. Like most mi-go weapons, it looks like an irregularly shaped piece of silver driftwood, with various bumps, pits, and exposed components. These weapons have a base range of 200 meters. Humans attempting to fire these weapons have a base chance equal to their INT or DEX, whichever is higher. Each weapon has 3d10 charges.

Mi-go

There are four mi-go assigned to the outpost. They are typical of their race. Each mi-go is armed with a mi-go weapon.

	#1	#2	#3	#4
STR	14	13	12	11
CON	14	12	11	10
SIZ	15	12	11	10
INT	16	14	14	13
POW	15	12	14	13
DEX	18	17	19	15
HP	15	12	11	10
Nippers	55%	45%	35%	30%
Weapon	65%	50%	45%	40%

Calvin Weyston, Disembodied Brain

INT 20 POW 21 SAN 0 EDU 21

Skills: Astronomy 95%, Biology 75%, Chemistry 75%, Cthulhu Mythos 60%, History 75%, Physics 85%; Languages: English 105%, French 65%, German 55%, Greek 75%, Latin 95%, Mi-go 85%
Spells: Contact Fungi from Yuggoth, Create Scrying Window, Elder Sign, Voorish Sign

Weyston was an English wizard who constructed a magical lens that enabled him to see into the past. Using this window, he located a site of mi-go activity in the distant past and then dug there in his present, finding a second magical lens. This lens enabled him to observe the mi-go's activities on the moon. Unfortunately, the mi-go were also able to perceive him through the lens and they decided he had seen too much. A mi-go party journeyed to Earth, removed his brain and placed it in a mi-go cylinder. They have kept his brain alive over the centuries with their technology in order to make use of it. His experiences long ago drove him insane, but he has adjusted to his condition (with the help of mi-go treatment and surgeries) and is fairly stable. He now does the mi-go's bidding and has all but forgotten his lost humanity.

Investigators

These are the player characters provided for use when running "Blood Moon" as a one-time adventure. The investigators may be altered by the players or Keeper at the Keeper's discretion. The investigators are all members of an UNSED Special Operations team.

Major Joan Harnst, UNSED Team Leader

STR 14 CON 16 SIZ 13 INT 17 POW 16
DEX 16 APP 15 SAN 75 EDU 17 HP 15

Damage Bonus: +1d4
Weapons: Handgun 75%, Rifle 75%
Skills: Astronomy 45%, Computer Use 60%, Cthulhu Mythos 5%, Electrical Repair 35%, Electronics 15%, First Aid 45%, Jump 45%, Low/Zero Gravity Operations 75%, Martial Arts 65%, Mechanical Repair 15%, Navigate 75%, Persuade 55%, Physics 55%, Pilot Space Shuttle 75%, Spot Hidden 35%; Languages: English 85%, German 55%, Spanish 45%

Stereotype: Alpha female. For examples, see Vasquez or Ripley in *Alien* or Connor in *Terminator II*.

A handsome woman in great physical condition, Harnst started out her career as a NASA shuttle pilot and was transferred to UNSED's Special Operations Division after her shuttle picked up a "visitor" in orbit, which resulted in the deaths of most of the crew and of the visitor. Harnst is a tough and competent leader and will brook no insolence from those under her command. While very intelligent, she favors a direct approach to problems (generally involving heavy firepower). She suspects the Brotherhood of Christ (which she hates) is behind it all.

Dr. John Hart, Psychologist/Parapsychologist

STR 11 CON 11 SIZ 11 INT 18 POW 17
DEX 12 APP 10 SAN 55 EDU 20 HP 11

Damage Bonus: None
Skills: Chemistry 15%, Cthulhu Mythos 15%, Fast Talk 55%, Library Use 75%, Low/Zero Gravity Operation 20%, Occult 85%, Persuade 55%, Psychoanalysis 75%, Psychology 85%; Languages: English 100%, Japanese 15%, Latin 35%
Spells: Brew Space Mead, Elder Sign, Powder of Ibn Ghazi
Items: Material for Brew Space Mead and the Powder of Ibn Ghazi spells

Stereotype: Spooky, angst-ridden occultist blended with an odd psychology professor. Watch *Twin Peaks* and any David Lynch movie to get the feel of this character's mind.

A very pale, thin individual who wears a lot of black, Hart received his Ph.D. in psychology on the topic of abnormal insanities. In the course of his research, he blundered into information about the Mythos and continued to delve deeper into it. Eventually he became linked up with UNSED through his university connections and was assigned to Special Operations.

Hart is an extremely eccentric individual and always has some off-the-wall theory that he is working on (and constantly talks about). Most other people find him very disturbing, particularly because he tends to observe others as if he hopes to watch them experience some new type of insanity. Under all the weirdness, however, Hart is genuinely concerned about helping people and he has a surprisingly high cure rate. He suspects that Jones went insane and killed Stevens.

Captain Daniel Weymouth, UN Special Police Investigator

STR 15 CON 14 SIZ 14 INT 16 POW 15
DEX 14 APP 13 SAN 75 EDU 17 HP 14

Damage Bonus: +1d4
Weapons: Handgun 55%
Skills: Bargain 45%, Climb 45%, Computer Use 35%, Conceal 35%, Hide 75%, Jump 35%, Law 85%, Library Use 45%, Listen 65%, Locksmith 45%, Low/Zero Gravity Operations 25%, Martial Arts 35%, Persuade 65%, Psychology 55%, Spot Hidden 65%, Track 15%; Languages: English 85%, French 45%, Spanish 35%

Stereotype: British cop. See any good Sherlock Holmes film or book.

Weymouth is a slim, tall man with dark hair. He is always neatly dressed.

An Englishman, Weymouth is one of the top members of the UN coordinated police force. Since the death of Stevens may be a murder, and the UN is the ruling government of the moon, Weymouth was sent to investigate the situation. He has had some experience in orbit during other investigations.

Weymouth is a competent investigator and will proceed in a precise and methodical manner: examining the body, investigating the site, questioning witnesses and so on. Weymouth is a stickler about matters of the law and takes his duties very seriously, even to the point of alienating others. He has a quick and logical mind, like his hero, Sherlock Holmes, and rarely lets his emotions get the better of him (especially in public). Weymouth considers everyone a suspect.

Carol Wren, U.S. Government Investigator (CIA Spook)

STR 13	CON 14	SIZ 12	INT 16	POW 14
DEX 14	APP 13	SAN 60	EDU 17	HP 13

Damage Bonus: +1d4
Weapons: Handgun 65%
Skills: Climb 55%, Computer Use 55%, Conceal 45%, Cthulhu Mythos 10%, Fast Talk 55%, Hide 75%, Jump 55%, Law 55%, Listen 65%, Low/Zero Gravity Operations 45%, Martial Arts 75%, Occult 65%, Persuade 25%, Sneak 55%, Spot Hidden 45%; Languages: Chinese 55%, English 85%, French 50%, German 45%, Japanese 35%, Korean 25%, Russian 65%

Stereotype: CIA spook from any good spy book or movie.

Wren is an attractive but carefully nondescript woman with dark skin, black hair and brown eyes.

Because those involved in the incident were U.S. citizens and the U.S. is providing the transport, the U.S. government insisted on sending along a governmental investigator. Of course, everyone knows that Wren is a CIA agent. Wren is a highly competent individual whose loyalty is to the United States. Her job, as she sees it, is to determine if there is a threat to vital U.S. interests on the moon and to "neutralize" any such threats with extreme prejudice. Wren has a very strong belief in the manifest destiny of the United States and espouses a very strict personal morality which makes her somewhat abrasive (even more so because she actually lives in accord with her own standards). She believes that some enemy of the United States (probably the Chinese) is responsible for the incident.

Dr. Ludwig Van Brackendorf, Scientist

STR 10	CON 10	SIZ 12	INT 21	POW 14
DEX 11	APP 10	SAN 65	EDU 21	HP 11

Damage Bonus: None
Skills: Anthropology 25%, Astronomy 45%, Chemistry 65%, Computer Use 65%, Cthulhu Mythos 5%, Electronics 25%, Geology 25%, Library Use 95%, Medicine 75%, Natural History 75%, Occult 25%, Pharmacy 25%, Physics 65%, Psychology 15%; Languages: English 105%, French 45%, German 40%, Greek 65%, Latin 65%

Stereotype: Brilliant, fanatical scientist. See any good 1950's film which has brilliant but misguided scientists as characters (such as the original *The Thing*).

V.B. is in his late forties, but looks like he is in his fifties. He always looks over people when he talks to them.

V.B. is one of the most brilliant people on Earth and could have been the top of any field he chose. However, he was never content to stick in one area for long and hence is an expert, but not the best, at many things. He eventually ended up working for the UN and called in some favors to get on the team.

V.B. is obsessed with The Truth, for which he has been searching all his life. Nothing else is as important as The Truth, not even other people. He will do anything if he thinks it will lead him to his goal. In the course of his research he learned that the world is not as most think it is and he suspects that there are beings in space that might have the answers he seeks. He hopes to find such beings on this mission. V.B. hopes that the beings he wants to meet were responsible for the incident, so that his efforts will not have been in vain.

Lieutenant Li Wing, Team Security

STR 16	CON 16	SIZ 16	INT 15	POW 17
DEX 16	APP 13	SAN 74	EDU 15	HP 16

Damage Bonus: +1d4
Weapons: Handgun 85%, Knife 85%, Machine Gun 35%, Rifle 85%, Shotgun 75%, Submachine Gun 75%
Skills: Cthulhu Mythos 5%, First Aid 45%, Jump 45%, Listen 35%, Low/Zero Gravity Operations 75%, Martial Arts 85%, Sneak 55%, Spot Hidden 45%; Languages: Chinese 75%, English 65%, Japanese 25%, Russian 25%

Stereotype: Professional soldier/martial arts warrior.

Wing is an extremely healthy individual and radiates an aura of personal power. He has black hair and brown eyes.

Wing was a professional soldier in the UN's peacekeeping forces when his unit was wiped out during an operation in Africa. Wing was found dehydrated, starved, and half maddened wandering in the wilderness, with terrible wounds on his body. After several weeks in the hospital, he recovered but was never able to remember exactly what happened. After that incident, Wing was transferred to the UN's Special Investigation Division; when the incidents on the moon came to light, he was brought into the investigating team.

Wing is a skilled killer who sees killing as a last resort. His philosophy is that the best fight is the one that does not happen and the best victory is the one achieved without harm. Wing is a strong-willed individual, and is loyal to those he trusts. He is extremely proud of his Chinese heritage.

The King of Shreds and Patches

a Call of Cthulhu scenario set in Elizabethan London

by Justin Hynes

For the Keeper, the Truthe

I could a tale unfold whose lightest word,
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres. - Ghost
William Shakespeare, *Hamlet*, I.5

The investigators in this scenario are witness to two bizarre and seemingly unconnected events. The first is the mysterious death of drunken playwright John Croft in his house; the second is the disappearance of a Dutch woman. The two events are, however, interlinked to the devilish machinations of a student of Dr. John Dee's, stretching back over ten years to the untimely death of playwright and poet Christopher Marlowe.

Marlowe, in writing the seminal *Doctor Faustus*, wished to delve deeper into the arcane to better understand the central character of his folk tale. He contacted first Dr. John Dee and then met Joseph Barker, a friend of Dr. Dee's scryer Edward Kelley (defenestrated by the Emperor of Bohemia in 1595) and a student of Dr. Dee himself.

Barker was versed in Dee's Enochian language, which Dee claimed was a method of contacting angels. Crystals were used to give visions and clairaudience with the angels. Barker realized that there was more to Enochian. The angels contacted by Dee, who divulged information through the use of the simple crystals, were in fact creatures of the Cthulhu Mythos. Dee eventually abandoned his research after contact with one of the "angels" left him insensible and mad for weeks.

Barker, however, was spurred on to newer and more intense contact with these entities. His search finally led him abroad to the home of merchant Johannes van der Wyck, a master jeweller and diamond merchant, to create a crystal which would further contact. He came back to London with van der Wyck to consult Dee's vast library where, aided by information provided by the creatures he contacted, he discovered the location of the Pit of Charybdis (a vortical underground pool from whence Hastur may be summoned).

This was discovered through a volume in Dee's library written by the Roman centurion Gaius Antoninus. The volume *Diabolis Britannia* speaks of a pool used in worship by hideous cults for the summoning of a beast similar to Scylla (in Greek mythology a serpentine creature who dwelt in a cave near the maelstrom Charybdis). He christened the pool "Charybdis", believing that the cultists had summoned the mythological creature itself.

Barker began to visit the site and eventually brought Marlowe along to a rite in the Gate Chamber, which sent Marlowe temporarily mad. Marlowe later met Barker in the Inn of the Widow Eleanor Bull in Deptford, where Marlowe implored Barker to let him be and to cease his diabolical industries. Barker refused, a row broke out and Barker stabbed Marlowe fatally.

Marlowe in his will left his notes with original fragments of *Faustus*, an unfinished play (*The King In Yellowe*), and his diary to his onetime Cambridge friend and lover, John Croft.

Croft, however, upon hearing of Marlowe's death, had left England to continue his studies at Heidelberg University, only returning to London and his maleficent inheritance in 1602. A failed poet and playwright, Croft had become an alcoholic, and then spent much of his time in London at haunts such as the Tabard Inn, Southwark, and the Mermaid Inne, Cheapside in the company of better and abler writers. He was an acquaintance of Donne, Jonson, Drayton and Shakespeare.

During one evening at the Mermaid he met the renowned playwright/actor William Shakespeare and engaged the bard in conversation. He confessed his love for Marlowe and Shakespeare admitted his own deep admiration for Marlowe, to the degree that many of his own early historical plays had been heavily influenced by him.

Croft aspired to finishing the incomplete play, *The King in Yellowe*, left to him by Marlowe. Shakespeare readily agreed and the two set about organizing and completing the scattered fragments.

It was after a long night of work that Shakespeare first began to experience the terrible dreams of the King that were to haunt him over the next year. He persevered with the work, however, until one night Croft located a passage in Marlowe's diary describing the rite he had witnessed at the Pit of Charybdis and referring to "Joseph and the others."

He suggested that what Marlowe was writing about had actually happened and and wished to contact the being Marlowe had conjured. Shakespeare initially refused, saying that it was an abomination and telling Croft that he had read of such terrors in Scot's 1584 book *Discoverie of Witchcraft*. The two argued and Shakespeare left, although he remained haunted by the dreams of the dread King in Yellow and the Scyllian creature emerging from the depths of a silvery pool. Croft eventually persuaded Shakespeare to undertake the contact ritual with the King, a decision which left Shakespeare mentally and physically drained and in fear for his immortal soul. He refused to have any more to do with Croft and left the drunken playwright to his own devices.

Croft continued to work on the play and also deepened his research into the arcane, even calling on John Dee for advice. His continual contacts with the King drove him irrevocably mad and left him so afraid of the foul entity that one night in January 1603, he hanged himself.

The investigation into the death of Croft and the disappearance of the Dutch girl, Marijne Barents, will lead the investigators to the Mermaid Inne, the Globe Theatre, Shakespeare, Dee's residence in Manchester, St. Mary of Bethlehem insane asylum, the house of Joseph Barker, van der Wyck's shop on London Bridge, and finally the Pit of Charybdis itself beneath the Tower of London.

THE DUBIOUS MEMORIE OF THE PRINTER ROBERT FLETCHER

The character Robert Fletcher is allowed several Idea rolls during the course of the adventure, giving him ever more hopeful chances of success at remembering his acquaintance with Joseph Barker. When he succeeds is really up to the Keeper to decide. "The Strange Disappearance of Mistress Lucy Henry" section occurs either after he succeeds in remembering, or as the result of a note from Lucy.

In running this sequence of events keep the Fletcher character in the dark as much as possible. Make the opportunities for recollection follow instances in which NPC's recall Joseph Barker's appearance or demeanor. If you wish, drop judicious hints, but nothing too concrete.

LEARNING THE SEAL PIT SPELL

Ignore the spell-learning rules from *Call of Cthulhu* — they don't fit the time frame for the scenario. The spell is contained in John Dee's copy of *Diabolis Britannia* and is in Latin. Some of the investigators have good Read/Write Latin skills so it should not be a problem for them to understand the contents. Contrive to make it plain to the investigators that the Seal Pit spell is contained in the book and that they should learn the spell, even if they don't have the crystals needed — yet.

Locations in London

A - John Croft's House

B - Lucy Henry's House

C - Van der Wyck's Shop

D - Mermaid Inne

E - St. Mary's Asylum

F - Shakespeare's House

G - Globe Theatre

H - Turner's Printworks

I - Tower of London

Barker's house and St. James' Park are off the map to the west.

Once the investigators have read the book (1d20 hours) they will then have a chance, over another 1d4 days, to learn the Seal Pit spell. The spell multiplier is x5 so they should not have a problem. The denouement of this scenario is dangerous enough without leaving the players helpless through their lack of knowledge of the spell, so on this occasion ignore the spell learning rules and give them a chance.

Divers Intelligence Knowne to the Playeres

... For my head,
But ruminates on necromantic skill. — Faustus
Christopher Marlowe, *Doctor Faustus*, I.1

It is January 6, 1603. London is in the grip of a cold winter, the air crisp with a heavy frost that is slow to thaw. Rumors abound that the plague is once more abroad in the city and the wealthier residents are already making preparations to leave. Numerous houses in the city have already been boarded up, sealing plague victims in. The populace is again taking the usual precautions, such as the slaughtering of stray dogs, the wearing of even stronger perfumes than usual, the application of arsenic under the armpits, and even going so far as to keep clean houses, a task irregularly performed at the best of times. The Pest House built in London after the last major outbreak in 1593 — the memory of which is still with the investigators — is beginning to fill up and deaths are on the increase.

Rumors also persist that Queen Elizabeth is unwell and quite possibly will die before the spring thaw. It is a depressing time to be about in the city. Residents are wary even of fellow Londoners and foreigners in particular are suspected of being plague carriers.

One of the investigators, Simon Page, is an actor and acquaintance of John Croft. The two met at Cambridge, Page having acted in Croft's only performed play, *Neoptolemus*. Croft has sent a message to Page (Handout #1). Page has not seen Croft since he returned from Heidelberg and is looking forward to seeing his friend.

Handout #1 — Letter from Croft

January 4th

Dear friend. My sojourn in parts foreign is at an ende. I am at lodgings in Southwark not far from the bridge at Stoney Street, come sup with me two days hence to ring in this newe year. Bring guests of your own choosing as I have not enjoyed amiable English companie for some long time and it would be refreshing to hear my mother tongue used in its proper manner once again.

Your friend,
John Croft.

The Discoverie

O what a world of profit and delight,
Of power, of honour, of omnipotence,
Is promised to the studious artisan! — Faustus
Christopher Marlowe, *Doctor Faustus*, I.1

Whatever time the investigators arrive at the Stoney Street address of John Croft they will find him dead.

The house is in a district as yet unravaged by the burgeoning plague. On their way to Stoney Street they see several houses near Marshalsea Prison, already adorned with the familiar signs sealing victims in hanging on the doors. The knowledge that the coming spring is likely to worsen the outbreak weighs heavily on the populace. The streets are narrow and crowded, hawkers at the south side of London Bridge selling everything from roasted chestnuts to woolen mittens to ward off the icy cold.

At London Bridge the familiar spears atop the Bridge Gate at the Southwark end are adorned with the rotting heads of executed criminals, although nobody pays much attention to this all too regular sight. After the recent treacheries against the Queen herself, the presence of the remains of mere criminals is almost refreshing. Stoney Street is still busy, human traffic making passage to the house of John Croft difficult.

A number of passers-by talk excitedly of the night's entertainment as they make their way from the Bridge to Bankside, remarking that tonight's performance of *The Merchant of Venice* at the Globe is likely to be a true spectacle, as Richard Burbage is taking the stage as Shylock. The Globe is still the most fashionable place to see and be seen in London.

Croft's house is small but well appointed and appears to have only been built in the last few years amid a crowd of other similar dwellings, all stacked one upon the other in a jumble of cramped bricks, wood and plaster. A Spot Hidden reveals that no smoke issues from the chimney, a surprising state of affairs given the chill in the air.

A knock at the door brings no reply. Repeated blows on the door elicit the same response.

If the players wish to break in nobody will pay much attention, as Croft has only moved in recently and is not known in the area. A Locksmith roll admits the investigators. They can also make their way around the back of the house to the extremely narrow and dark alley, where similar rolls on the alley gate and the back door of the house will admit them.

The house has hardly been lived in at all. All the rooms downstairs are clean and unsullied, with hardly a stick of furniture present. The hearth in the living area has not, it seems, been lit, ever.

Upstairs they can quickly find the bedroom of John Croft. This is the only room that seems to have been inhabited at all, but it is now a home to the dead. Dangling

from one of the overhead beams is the bloated corpse of John Croft. His blackened swollen tongue protrudes obscenely from his blue lips, his eyes have rolled back in their sockets and his legs hang limply no more than six inches above the floor. It is obvious that his hanging was botched and poor Croft strangled rather than having fastened the rope properly for a clean break.

The room is a shambles. Because of the cold putrefaction has not begun, although it is obvious that the playwright has been dead for a day or so. The smell of tallow is heavy in the air, mixed with the pungent reek of alcohol. In fact, empty bottles of gin lie scattered around the room. Many of the bottles have dead candles stuffed in the necks, dried wax forming intricate stalactitic formations over the glass.

On the far wall above the hearth is a crudely painted sigil, a swirling unintelligible splash of thick yellow paint smudged and dried in drips, running thickly down the plaster wall.

On the floor several of the bottles, each with a guttered candle fixed in the neck, stand in a rough circle above which dangles the corpse of Croft. Filthy clothes lie strewn around the floor. A half-eaten leg of lamb has drawn flies — bloated bluebottles who are busying themselves laying eggs in the undercooked flesh. A stale loaf of bread lies beside the meat and beside this rests a small knife with dried blood on the blade, although it is impossible to tell if it came from Croft or the joint of meat. Scattered throughout this room are hundreds of pages bearing a variety of cramped scripts, as well as two small volumes which appear to be diaries.

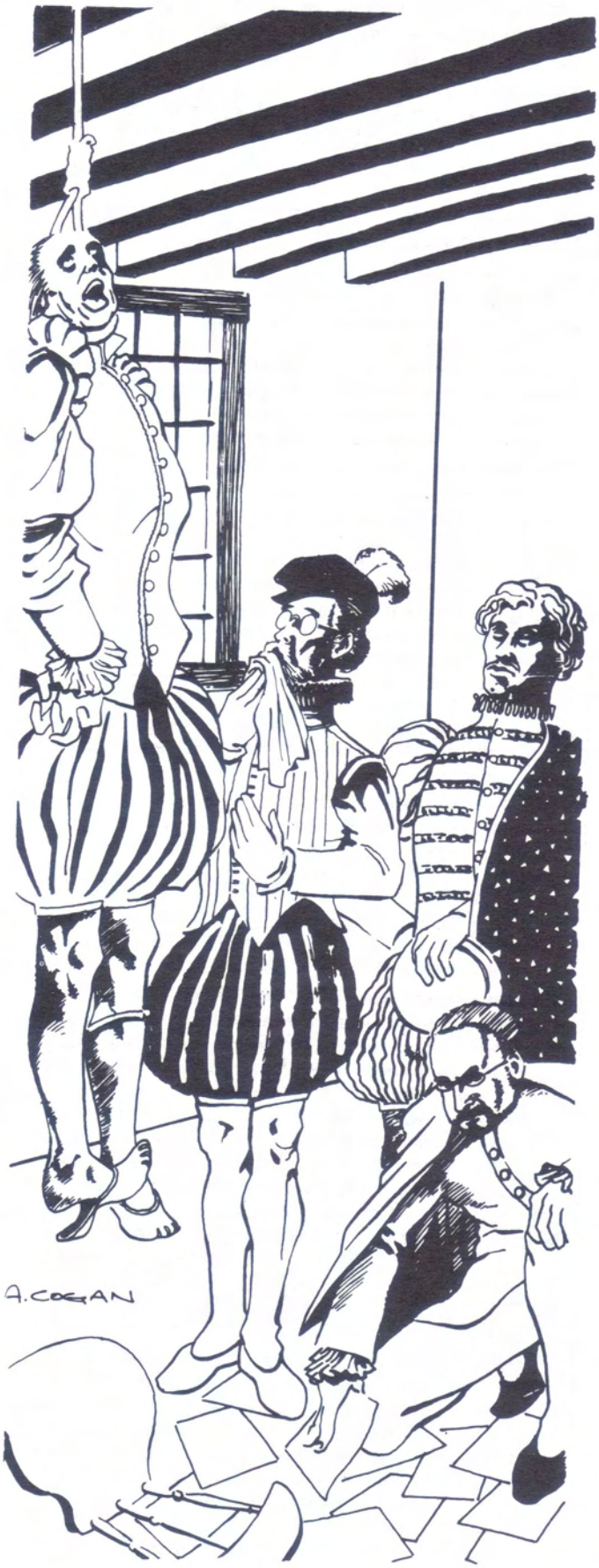
MYRIAD CLUES TO THE NATURE OF THE UNTIMELY DEATH OF JOHN CROFT, PLAYWRIGHT

- The yellow sigil on the wall: The investigators will have no idea what this is initially.
- The manuscripts: The manuscripts, which take 1d6 hours to sort out, show themselves to be two distinct pieces.

  A) The full manuscript of the as yet unpublished but oft performed *Doctor Faustus* by Christopher Marlowe. It is accompanied by original discarded fragments (see quotes elsewhere).

  B) The second manuscript contains pages written in the same hand as the *Faustus* fragments and then two other hands, the first Croft's — recognizable by comparison with the invitation note — and the second unknown. The cover sheet of this manuscript, however, reveals the manuscript to be a play entitled *The King in Yellowe — A Playe in Three Actes begun by Christopher Marlowe and completed by John Croft and Will Shakespeare*.

  Once deciphered and put together, *The King in Yellowe* appears to be an incomplete work. In fact, only the first two scenes of the first act are extant, two short scenes which serve to introduce the characters. There are also several apparently unrelated quotes presumably from later in the play. Each is



numbered in reference to the part of the play into which it is to be inserted, e.g., II i referring to Act 2 Scene 1.

- Diary No. 1: The diary of John Croft. It is blank until a series of entries started on October 19, 1602. The relevant information is in Handout #2.
- Diary No. 2: Christopher Marlowe's diary. Sanity loss 1/2d3; Cthulhu Mythos +5%; spell multiplier x1. Spells: Contact Hastur, Contact King, Crystal Call, Enchant Knife. This contains little of interest except two short entries, dated May 21 and May 29, 1593 (Handout #3). May 29 is the last entry.

Handout #2 — John Croft's Diary

Nineteenth October, Yeare of Our Lord 1602.

Having returned from Heidelberg I have been presented with a most curious item, indeed. A small box, the delivery of which has brought with it some unhappy and melancholic memories of the past. It would appear to be my deare Christopher's bequest to me. A small wooden affair, simply bound with string and sealed with wax. I'truth I cannot bring myself to open it for fear of the memories it will stir in me.

Twentieth October, Yeare of Our Lord 1602.

This morning I pluck'd up the courage to open the box and to my amazement it contained some of Christopher's unfinished work, along with his diarie. It did indeed bring back many sad thoughts but more besides, a feeling of tremendous excitement and pleasure. These are Christopher's last works, unseen, unspoken of for nigh on ten years. I have read them and have resolved to attempt the completion of one work in particular, a playe Christopher began shortly before his untimely demise. It is my fondest wish that I will complete it, yet I know in my heart and soul that I am not of sufficient stature artistically to undertake so massive a task. As such I have resolved to approach the one man who perhaps matches deare Christopher's genius. William Shakepeare.

Fifthe November, Year of Our Lord 1602.

I have agreed with Will to begin work on my deare Christopher's unfinished last worke. I have not been this excited since the first staging of "Neoptolemus" in Cambridge. Will has lent me some money and I am celebrating with a bottle of gin and a haunch of beef. The gin is cheap and badly distilled but the taste is as nectar to Odysseus, the beef like ambrosia. I shall write tomorrow.

Twelfth November, Yeare of Our Lord 1602.

Our childe grows in stature with each passing day! Will is an inspiration, as is dear dead Christopher, much though it may paine me to remember. I believe I have learn'd as much from Will in one short weeke as I learn'd in all my previous years.

We have completed the first scenes, although I must confess that Christopher had the structure complete for the most parte. We are now proceeding with the most difficult task, creating from nothingness. It must be worthy of the standards Christopher has set for us. Will is due to meet me at the Mermaid tomorrow evening. I am much looking forward to our meeting. Until then I shall busy myself with collecting the divers pieces of scenes IV and V of the first Acte that are extant.

Thirteenth November, Yeare of Our Lord 1602.

after noon;

I have slept long, not having finally found my reste until deep into the night. I have made an astounding discoverie — Christopher's work is not a fantasy. It is truth. As plain as the nose on my face, his King in Yellow is based on his owne mysterious experiences! He must have infused Faustus with his learnings and then desired to set out the truth of his own findings in "The Kinge in Yellowe". I cannot wait to tell Will of this.

night;

My meeting with Will did not go well. I told him of my findings about Christopher's playe and, profoundly shocked by his friend Marlowe's diabolic researches, Will has foresworn any further involvement in the completion of the play! I tried to explaine that it was nonsense, but he was adamant that such dabblings imperilled the participants very soul. I shall have to try and bring him 'round. I will call on him tomorrow, when he has had a chance to calm himself.

Fourteenth November, Yeare of Our Lord 1602.

Success, Will has agreed to return to work. We shall start this evening.

Seventeenth November, Yeare of Our Lord 1602.

We have run aground. Having completed scenes one and two of the first acte, we have come unstuck. We have sat for hours and I confess we are both near to pulling hair out by the roots in blind frustration. Will has gone, saying that reste may do us both good. Perhaps he is right. I shall relax by reading Christopher's diaries.

Twenty first November, Year of Our Lord 1602.

I have persuaded Will to re-enact some of Christopher's research detailed in his diary. We have been stranded by the muse for a week now and I am getting desperate. All is in readiness.

Twenty third November, Yeare of Our Lord 1602.

I can scarce believe it. I have slept for almost a day and a half after performing the rite. It was incredible. Will and I contacted a ... an entity is all I can describe it as. Such wonders it showed me, such unbridled power of speech and thought. I can scarce contain my pen. Inspiration spills from me like water from a fount. I know not where Will is. I can hardly remember the rite itself. I have to begin work now.

Twenty sixth November, Yeare of Our Lord 1602.

I have seen Will this evening. He was at the Mermaid, drinking far more than is usual for him. He has refused any further involvement in my work. He complains of nightmares when he sleeps, visions when awake. He will not continue. I have tried to persuade him otherwise, saying that Christopher's course was correct but badly managed. Will has warned me off. I am imperilling my immortal soul, he says. Ha! I have no further need of him. My vision surpasses his. I have a new muse now. I shall summon it again tonight.

There are no more entries until January 1, 1603 (the last entry). The handwriting here is shaky and weak and the speech confused.

1 January, Yeare of Our Lord 1603.

He came again tonight, almost unbidden. I have tried to stop it, but oh! the rapturous knowledge each visit brings. But I know payment is due. Like the piper, the king demands his viscous due. I am drained. Will called earlier, once again asking me to give up my work. His jealousy is understandable and amuses me greatly. I am weak and feel unwell but the joys each night bringes! My king make me great ... khadath ryah y'greck chaj'd ogn!

Handout #3 — Christopher Marlowe's Diary

May 21st

Three nights ago J. took me to the maelstrom. Several others were there, though I recognized none save for one who conspired to keep his face hidden although I caught sight of his face and 'twas none other than young David Moore the composer, a regular of the Mermaid Inn! I was nervous with excited anticipation. More fool I. My sanity has deserted me, my mind has been scored by talons of fear so profound I find myself sleepless, despairing, without hope. My hands shake uncontrollably. I have not left the house since that night. I do not know what to do ... I am insane.

May 29th

J. has called. He wants me to go with him again. He says the king demands it. I refused. I told him I would have no more to do with it. He countered with blackmail. He threatens me with my own lifestyle! I have been arrested once this month for heresy, of which I am only now guilty. I cannot refuse him. He has told me to meet him in Deptford tomorrow. I will try to reason with him then. I'truth I think I would chose Marshalsea over the fear. 'Tis one prison or another. I shall tell him so on the morrow.

A Know roll on Marlowe reveals that Marlowe must have kept his meeting with the mysterious J. on May 30, 1593, for on that day Marlowe was fatally stabbed in an argument at the Widow Bull's Tavern in Deptford. The diary will also reveal whatever information about Marlowe the keeper feels sensible to reveal from "Christopher Marlowe" on page 68.

A Curious Missive

There are more things in heaven and earth, Horatio
Than are dreamt of in your philosophy. — Hamlet
William Shakespeare, *Hamlet*, I.5

Whenever the players get back to their respective homes there is a message waiting for Robert Fletcher. A close friend, Lucy Henry, called in some distress earlier that afternoon. She left a note (Handout #4).

Handout #4 — Lucy's Letter

Dear Robert,

I leave this note in the hope that you may be able to help me. My dear cousin by marriage, from Amsterdam Marijne Barents, was due to meet me at my home two weeks ago yet she has not arrived. I have sent word to her father in Holland yet he says that she boarded a boat for London on the appointed day. He sent her to first stay with an old friend, Johannes van der Wyck, a jeweller with premises on London Bridge. I have visited this shoppe and there is no reply to my knocking. Indeed, it appears as if the shop has been closed for some time. Please, I know this may seem a strange request but I have nowhere else to turn, please help me find my cousin.

Affectionately yours,
Lucy.

Divers Information

Visiting Mistress Lucy Henry

The play's the thing
Wherein I'll catch the conscience of the king. — Hamlet
William Shakespeare, *Hamlet*, II.2

Lucy Henry lives near Aldgate, the easternmost gate of the city, near the residence of the former ambassador to France, Sir Nicholas Throckmorton. It lies some way northwest of the Tower of London.

Lucy is in her mid-twenties, as yet unmarried, and still in mourning since her father's death a little over six months ago. An only child, she lives on in the house with a housekeeper in residence. She is not engaged, although she has many suitors. She is quick-witted and not given to hysterics.

She greets the investigators warmly and thanks them for whatever assistance they can give her. Keepers should endeavor at this point to make plain the relationship between Lucy Henry and Robert Fletcher. They were once an item, if such a thing can describe Elizabethan courtships, and although Lucy has moved on from the relationship, Robert Fletcher still harbors feelings for her. He is only too eager to please and aid her in her time of need, even if the other investigators are dubious about this seeming irrelevance. Lucy should be friendly towards the investigators but will direct all her conversation toward Fletcher, of whom she also is still fond.

She readily relates the story of her relationship to Marijne Barents. Her father's sister married a Dutch merchant living in London some twenty-five years ago and then returned to Amsterdam with him when Marijne was eight years old. She received word six weeks ago that Marijne was to make the journey to London to see her cousin and uncle, not knowing that Lucy's father had passed away. Lucy has not seen her cousin since she left England and had eagerly anticipated her impending visit. Lucy journeyed to London Bridge to Johannes van der Wyck's shop but could not gain entry as the shop had been shut up. She has no idea what has happened to her cousin and is now seriously worried about her.

There are now several avenues of investigation open to the investigators:

- A trip to the shop of Johnannes van der Wyck.
- A search for David Moore.
- A visit to see William Shakespeare.

The Shoppe of the Hollander Johannes van der Wyck on London Bridge

Know that your words have won me at the last,
To practice magic and concealèd arts. — Faustus
Christopher Marlowe, *Doctor Faustus*, I.1

Johannes van der Wyck's jewellery and glassware shop occupies a fine site on London Bridge, above one of the nineteen stone piers upon which the bridge rests. The small shop window has a display of several well crafted items, including an exquisite silver necklace inlaid with small gems, a gold cross on a chain with rubies, and a variety of beautiful glass goblets, possibly imported from Venice or Antwerp or perhaps from one of the new glasshouses established in London's Crutched Friars district. The door of the shop is, however, locked. Knocking at the door does no good. It appears that the shop has been closed for some time.

If the investigators ask neighboring shopkeepers for any information they are told that the Dutchman was last seen about four days ago, emerging from the shop with a large box under his arm. He carefully locked the shop and has not returned since.

The shop is difficult to enter. The bridge is trafficked ceaselessly during the day and even at night is well traversed. In the small hours the front of the shop is easily visible from windows opposite and if the players are attempting entry before 1:00 a.m. there is a 40% chance that they will be seen or heard by neighbors and the alarm raised. This chance of discovery drops but 10% for each hour after 1:00 a.m., to a minimum of 10% at 4:00 a.m. At 5:30 a.m. the chance of discovery returns to 40%.

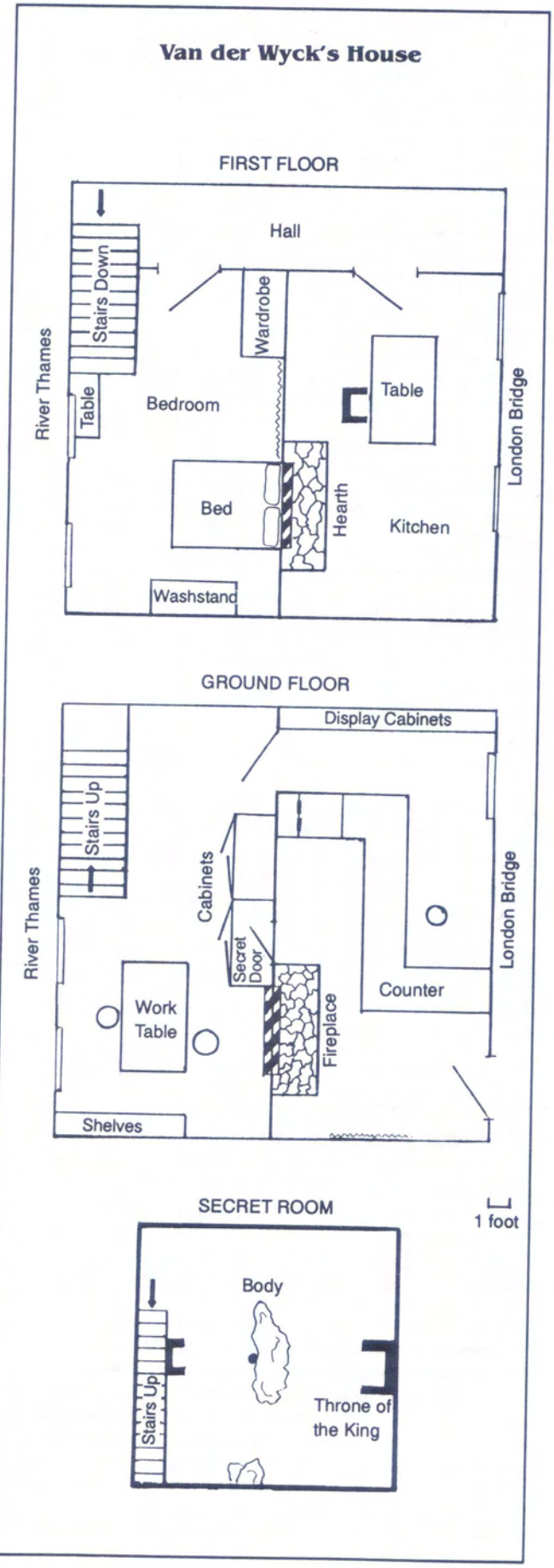
A better chance is to be had late at night by taking a boat to the pier on which the shop stands and gaining entry by climbing up to one of the house's two rear windows. However, the current under the bridge is quite strong and a Pilot Boat skill -10% is needed to successfully moor the boat to the pier; otherwise a capsize or some similar mishap will occur. If the investigators are pitched into the river, Swim rolls are required; if failed normal drowning rules apply.

To get up to the back of the house Climb rolls are necessary. Breaking into the house is a simple procedure. A successful Locksmith roll will suffice.

THE WORKE ROOM

Both back windows lead into a workroom. It is here that van der Wyck carried out his goldsmithing. He has left the room in some disarray. An Idea roll will reveal that he must have left in a hurry as he has had scant regard for the safety of his stock. Small gems lie scattered across the table top, some worked into marvelous cuts, others still rough and unpolished. A small brazier for melting gold sits on the table, once-melted gold solidified in the base of a metal pestle.

A successful Spot Hidden on the table reveals several interesting items. The first is a small piece of paper con-



taining a diagram of a many-faceted gem, giving measurements for cuts to be made. Several mathematical calculations are scribbled beside the carefully drawn diagram. In the top corner of the diagram is the date January 12th. Beside this diagram are several gems, none of great value; in fact they are glass. They are quite large, each the size of a duck egg. Each is crafted in a similar manner.

If any of the investigators peers into the gems her mind is suddenly assailed by the confusion of angles contained within the facets. The cut of the glass is almost impossible to comprehend (-1d3 Sanity for the strange experience of looking into so confusing and obviously arcane a piece). Any investigator who has looked into the gems is allowed an Idea roll, which if successful reveals that these glass gems would seem to be templates upon which a final gemstone would be based.

The room also contains a large cabinet, perhaps seven feet high and eight feet across, which rests against the thick adjoining wall between the shop itself and the workroom. It is a plainly functional repository for the jeweller's tools and perhaps inventory. The cabinet has two sets of double doors, both of which are locked. Successful Locksmith rolls will open them. The left side contains a vast array of tools, and, resting on shelves, much of the store's inventory. It is quite a collection, worth at least a thousand pounds. The right hand doors reveal a plain closet when opened, empty save for a pair of shoes and a mud-spattered cloak. The cloak has small symbols worked into the collar and with a successful Idea roll seems to smell strangely of the sea, or a combination of brine and seaweed. The boots too give off a similar oceanic odor. A Spot Hidden in this closet reveals that the backboard of this closet is unlike its opposite number. Whereas in the other closet the backboard was a rough unvarnished piece of timber, this appears thicker, more finely crafted and, upon closer inspection, bears hinges.

A Luck roll finds the catch that opens the door in a shallow recess on the backboard. The door swings open revealing a set of stone steps leading down, presumably into the middle of the stone pier on which the shop rests. The steep, extremely narrow stone staircase is dark and forbidding. The cold damp smell of the stones and the river wafts up the staircase, mixed with other odors, perhaps burnt candles and flyblown meat.

THE CHAMBER OF WORSHIPPE

Descent brings the investigators into a low, small, stone-walled, wood-ceilinged room, no more than 12' wide and long. Furnishings are minimal. At opposite ends of the room rest two chairs, the one furthest from the stairs being the more ornate of the two. Carved symbols and strange creatures adorn this chair. The volume of carvings, scene upon scene, gives the chair a lumpy, pustular shape which almost seems to move and writhe. Behind this ornate throne, worked into the wall in what appear to be hundreds of pieces of topaz or amber, is a strange symbol on which even investigators with high POW find it difficult to focus. If the investigators have already been to John Croft's house they will recognize the sign as being the same as the one painted above Croft's fireplace (Handout #5).

The other chair is significantly less ornate, being a simple wooden armchair, its only concession to luxury a small cushion on the seat.

In the middle of the room a pole runs from the ceiling to the floor. Tied to the pole is the naked body of a young woman. Great welts and lacerations cover her torso and legs in thick visceral bands, encrusted blood, dried to a muddy brown, marking the ebb of the poor girl's life, slowly drained by the lashing of some fantastic whip. The girl's face too has been mutilated but in an altogether different manner. It looks as if hundreds of tiny suckers had been fastened to her face and blood drained through them, each sucker leaving a tiny, livid blemish behind as if she had been stricken with a virulent pox. Her blotched face is drawn back in a hideous, wide-eyed scream, her last act being the expression of her profound terror.

Against the wall lie a pile of torn clothes and a few personal items. These belong to the girl. None are of any interest save for one: a gold locket and chain. Inside the locket are small cameos — one in either half of the opened locket — of two women's faces, one young, one older, but definitely related. The back of the locket is inscribed thus: "To my darling Marijne on your birthday, from your loving mother, June 1600."

It appears that Marijne has been dead for several days. There is nothing else of interest in the room.

THE BED CHAMBER

The upstairs of the house is mostly empty except for van der Wyck's bedroom. It contains a bed, a washstand, a heavy wardrobe, several ordinary wall tapestries and a low table on which rest several books, all in Dutch. There are two items of interest. One is a note (Handout #6). The second is a poster obviously torn from a wall (Handout #7). The date on the poster is circled.

Handout #6 — Note to van der Wyck

It has come to my attention that a certain scribbler of playes, John Croft, has been speaking in the Mermaid Inne of things which should not concern him. Croft has apparently come into possession of Marlowe's ramblings. A curse on writers who insist on jotting everything down. He has been dabbling, in association with William Shakespeare of all people. Croft, thankfully, is no longer with us — his amateur meanderings have taken their fateful toll. Shakespeare, however, is still extant and must be taken care of. Do what you feel necessary.

Joseph.

Handout #7 — *Hamlet* Poster

The first performance of William Shakspere's tragedie "Hamlet" will take place in the Globe Theatre, Bankside on January the 8th. The parte of Hamlet, Prince of Denmark will be played by Richard Burbadge with the Lord Chamberlain's Playeres in sundrie other roles.

At the Mermaid Inne, Broad Street, Cheapside

'Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world. — Hamlet
William Shakespeare, *Hamlet*, III.2

The Mermaid Inne is just off Cheapside, one of the busiest thoroughfares in London, on Broad Street. Cheapside is the main merchant area of the city. It is across London Bridge and northeast towards Whitehall. It is a frequent haunt of the artistically inclined — poets, painters, playwrights and composers. Ben Jonson, Shakespeare, the poet Michael Drayton and others are all frequent visitors. The ale and the talk are both stimulating.

The investigators can easily find out that David Moore was a regular drinker until about a year ago. He is a young composer of hymns and madrigals, a student of the great Irish composer John Dowland, whose star seems to be in the ascendant. The innkeeper will happily even hum a few bars of one of Moore's most popular hymns, "The King Comes Forth, Wreath'd in Gold."

The King comes forth, wreathed in gold,
His blessings sing within my soul,
The King comes forth, i' heaven's glow,
To carry me up unto his fold.

The innkeeper's voice lowers slightly, and he leans forward conspiratorially. "The last time I did see him was some six months ago," he says. "He came late one evenin', screamin' for drink. God's teeth, he were in a state. His face were all mucky, and cut. Look'd like he had been in a rare fight." The innkeeper points to a table in the corner. "He went across to that table over there. Just sat on his own. So I brought him a large gin, on the house, y'know. I always liked him, see. Fond of spreading a bit of money around he were, makes business better for all of us. Anyway I brought his drink over to him and he were just sittin' there, talkin' to himself. I was not quite able to catch what he was sayin' 'cept for he's talkin' about someone called Joseph and someone called 'Dutchie.' I asked him if he were all right and he looked up at me and he just laughed. I confess I thought he were mad, the way he just kept laughin'.

"Come shuttin' up time, I did ask him to move along but he just sat there. I asked him again but he did tell me he were waitin' for someone. Then just when everybody else was gone home and I was needin' to move him myself this gentleman comes in. Tall, well dressed, quite the courtier. He stands at the door for a minute and then goes over to Master Moore and sits by him. They talked for a moment and then this gentleman helps Master Moore up and almost carries him out. Now from the way Master Moore were carryin' on I warranted he did not want to go with that gentleman. He was sayin', 'Leave me be, Joseph, leave me be. I cannot go on', and this Joseph just drags him out into the street. I do believe Master Moore was cryin' by the time he were outside.

"That were the last time I did see him. I did see that Joseph once more, about three weeks ago. He came in here and sat in the same corner talkin' to some other gentleman, with a foreign accent, for about five minutes before they left separately. I was servin' them ale and I heard them talkin' about Master Moore and and poor old Christopher Marlowe. Now there was a name I had not heard for a time. The one called Joseph says somethin' about Moore being as weak as Master Marlowe and the foreigner laughs and says that St. Mary's is the best place for him."

A Know roll halved reveals that St. Mary's is possibly St. Mary of Bethlehem, the insane asylum later to become known as "Bedlam", the most notorious madhouse in England. It is located in Bishopsgate.

If the investigators ask about William Shakespeare, the innkeeper tells them that he hasn't seen him in about a week or so, although he has heard that he is busy with preparations for the staging of a new play at the Globe later this week. It is, he has heard, a play Shakespeare has been working on for some years, greatly influenced by his late friend Christopher Marlowe.

If they ask about John Croft, the innkeeper tells them that Croft too was a regular until recently, when he came in one night talking like a lunatic and upsetting the customers, so much so that a couple of people actually left. "In fact one of those that left was the same gentleman as were talkin' to David Moore that night. Strange I only recall that now, eh?"

He didn't see Croft again after that. His death didn't come as a shock as he was a well known drunkard and trouble-maker and, says the innkeeper with a conspiratorial wink, "He had other habits as well. 'Twas divine retribution is all."

The Keeper should make plain to the player of Robert Fletcher that the innkeeper's description of "Joseph" is naggingly familiar. It is as if he knows this person but cannot place a name or a face. A successful Idea roll -60% will jog his memory sufficiently to receive the handout, "What Robert Fletcher Remembers about the Night at the Globe Theatre" (see page 70). The Keeper is free to fudge the rolls if he feels that the time is not right for Fletcher to remember his association with Barker. Certainly Fletcher should not remember until after they have visited Johannes van der Wyck's shop and talked to Shakespeare.

At Master Shakespeare's House in Cripplegate, London

Now Faustus, let thine eyes with horror stare,
Into that vast perpetual torture-house. — Bad Angel
Christopher Marlowe, *Doctor Faustus*, V.2

Shakespeare is lodging with a French couple, the Mountjoys (Montjoies). The husband and son-in-law have reputations as *debauchés*. Why Shakespeare moved here from his respectable house in Bishopsgate is open to question and has been a source of amusement in some circles, who suggest that along with the playwright's prolonged absences from his wife in Stratford, the move is significant of some indiscretion or other.

As the investigators enter the fringes of the area they immediately notice that there is something amiss. The streets are quiet for the time of day and those who are out are sullen and go about their business quickly. Several of the taverns and shops in the area have closed down. Spot Hiddens reveal the increasing number of plague house signs on a variety of doors: "Adieu, farewell earth's bliss! This world uncertain is: Fond are life's lustful joys, Death proves them all but toys. None from his darts can fly: I am sick, I must die. Lord have mercy on us."

The knowledge that this area has been overrun by the plague should immediately inspire fear and trepidation in the investigators. The plague is highly contagious, virulent and not selective in its victims. There is a 10% chance that investigators will contract the disease during the time they spend in the area (see "The Plague in London" on page 68 for effects).

Shakespeare's house is not difficult to find. It is on the corner of Silver and Monkswell Streets, just within the northwest corner of the city wall. It has twin gables and a pentice shop front. The bard himself answers the door to the investigators and invites them in.

Shakespeare is amiable enough, though reserved. If the investigators ask about the plague, he seems unconcerned and says that he has survived outbreaks before and fully expects to survive this one. The only inconvenience is the constant cry from the Privy Council for the theaters to be closed down during outbreaks of the disease. It makes life extremely difficult for him.

If the investigators are speaking with Shakespeare after the opening night of Hamlet, he is still weak and coughs intermittently. He displays a good sense of humor about the events of the night before. He has no explanation for them. He has been seen by an apothecary who has asked him to return to Stratford to rest, but that is the last thing on his mind. Shakespeare puts the whole thing down to bad humors arising from something he ate.

If the investigators bring up John Croft, Shakespeare is at first evasive, claiming that he only knew Croft as a regular at the Mermaid. If the investigators confess that they know about his connection to Croft and *The King in Yellowe*, the great playwright sighs and tells all he knows.

He repeats the events as described in Croft's diary but adds a couple of interesting points. After Croft re-enacted the Contact Hastur spell, Shakespeare refused to have anything more to do with the project. He has, after all, read Scot's *Discoverie of Witchcraft* and knows about these things. After that terrible occurrence Shakespeare was plagued with dreadful nightmares in which a horrrible rag-clothed giant bore down on him lashing out with whips and barbed lashes, scourging his body terribly. He found himself unable to sleep and during the day was often convinced that the presence of this foul creature was with him. He even thought he saw the creature on two occasions. He now puts it down to the lack of sleep and the pressures of working on the staging of *Hamlet*.

"At any rate, after I foreswore all involvement I did not see John for a while. He did not come in the Mermaid so much and I myself was busy with my new play, which," he laughs, "has not been going overly well!

"As I said, John was not much seen in the Mermaid, until last week. I was supping and arguing with Ben Jonson, which I confess is not an uncommon occurrence! I saw John enter and raised my cup to him bidding him to join us, although all I really sought was a voice to approve my argument and confound that pompous fool Jonson.

"It was only when John drew near that I saw what a dreadful state he was in. His eyes had sunk back in his head; his hands were shaking like an old man's, though he was only eight and thirty years old. His face was covered in the strangest marks also, like the pox but not as bad and somewhat healed. But he was smiling for all his troubles, although 'twas a strange mirthless smile.

"He stood by our table for a moment and greeted us, ordering a large gin while he seated himself.

"I sketched out the main points of the argument Jonson and I were engaged in and asked his opinion, whereupon he laughed and said the strangest thing. 'Your petty discourses are beneath me,' said he, 'for in mine ears your nonsense whines, like the squeals of ignorant swine.' He cackled at his own poor jest like a madman. I asked him what he meant. Draining his gin he laughed again, saying, 'Poor Will the fool, his courage fled, when offered all, he chose instead.' He then grabbed me roughly by the hand.

"'It was within your very grasp, Will — inspiration, greatness, immortality! There is a proverb, Greek I believe, which says "between Scylla and Charybdis." The choice between two evils. Choose not and perish, choose one or t'other and perish, choose both and be shown all. I aim to stand by its waters and choose both, Will, and my name will sing in the firmament until the trumpets blast on Judgment Day itself!' I asked him what was wrong and he sat silent for a moment rubbing at his eyes. Then he said, 'All and nothing, my friend. I have been looking for

somebody, a friend of Christopher's I believe. His name is mentioned by Christopher in his writings, have you seen him?' At this his voice became desperate and pleading. 'He is called Joseph Barker, have you seen him!' he demanded. Poor John's voice was becoming loud and several heads turned at his exclamation. One man even left the inn because of the disturbance John was causing, giving us a look of profound annoyance as he left.

"Now I knew that this Joseph Barker was merely a character in Marlowe's *King in Yellowe*, actually called in the playe Harker, and I thought John was going mad. I tried to explain to him that Barker was not real but he became by turns abusive and sorrowful, eventually storming out to search for this 'Barker.' I never saw him alive again."

If the investigators ask for a description of the man who left the tavern when Croft became loud, Shakespeare's description of him matches the description of Joseph given to them by the Mermaid's innkeeper. Again Fletcher should feel that the name and description are familiar — Know roll -50% to remember why it is familiar or success at the Keeper's discretion (see page 58).

If they ask Shakespeare about Scylla and Charybdis, Shakespeare explains the origins of the proverb in Greek myth (see "Scylla and Charybdis" on page 70).

In the Madhouse of St. Mary of Bethlehem, Bishopsgate Street

This night I'll conjure though I die thereof. — Faustus Christopher Marlowe, *Doctor Faustus*, I.1

St. Mary's lunatic asylum is located about halfway up Bishopsgate Street on the left hand side of the road as you head towards the gate itself. It is an imposing stone building, once a priory but for the last two hundred years the city's madhouse, a repository for social outcasts, a virtual oubliette in which the undesirable are left to to rot. There is no treatment in the hospital to speak of; inmates are merely left in cells and wards, either roaming free or restrained if dangerous. Even if inmates were not mad when committed, the horror of such a place is enough to drive the sanest over the edge.

Getting into the asylum is easy: No appointment is necessary. Investigators can easily see the asylum's caretaker. Investigators with reasonable Credit Ratings will be treated with civility by staff. It is also easy to gain admittance to the area in which David Moore is housed.

Investigators are brought through a maze of corridors, many containing inmates. Once inside the main body of the asylum investigators will be afflicted by the profound discomfort associated with places such as this.

Continual screams echo through the halls of the asylum, shaking even the hardiest investigator's sanity and putting all who enter on edge and in fear. The wards of the asylum are left to the inmates. No cleaning is performed; all the inhabitants are universally filthy and the smell of excrement and urine is heavy in the air, along with the smell of decay and the almost palpable insanity. Beds are merely pallets surrounded by filth and detritus. Rats are not uncommon in the ward areas. Indeed, it is a perfect breeding ground for the plague. Make investigators aware of the possibility of infection. This should elicit the profoundest fear among them all.

Have investigators make Sanity rolls once inside the wards. Any who fail will leave, the combination of the noise and squalor of the place and the threat of disease forcing them out of the building.

Any who manage to carry on are brought to see David Moore. Moore rests in the corner of one of the long noisy wards. He is dressed in rags that once were fashionable and well tailored clothes. His face bears a hideous scar on the left hand side, his mouth drawn into an awful smile, his cheek a scarlet knot of ugly scars, the cheekbone chiselled away by some horrible force and his left eye reduced to a gaping socket. His face and hands are dirty and he has no shoes or stockings; his bare feet are filthy and bloodied. Sores are evident on his face and hands and his hair has fallen out in thick clumps. He is wreathed in the rank smell of his own unsanitary ways and scratches fitfully at the fleas and mites that infest his person.

He hums constantly, a bewildering variety of airs and songs. The warden has listened to him on occasion and will happily tell the investigators that even though Moore is insane, he reckons him to be quite a marvel. He has listened to many of the tunes and says that no two are alike and that none of the airs Moore sings are familiar to him.

Once he listened to the madman compose a 20-minute song cycle as it came to him, singing first the main theme and then the countermelodies designed for other instruments. "It was," the warden says, "quite marvelous, a rare treat in which Moore started with a theme, expanded and modified that simple tune through many cycles, and eventually ended with a reprise of the original theme." If the investigators ask whether Moore ever speaks, the warden tells them that he talks occasionally but that it is mostly nonsense. He cannot remember exactly what Moore says though he does say the word "king" again and again, which is odd since there has not been a king since Henry the VIII some sixty years ago.

If Henry Russell makes an Idea roll, he will immediately respond to the genius of Moore's insane compositions. Russell will quickly spot the intense mathematical purity of the songs and pieces that Moore has composed.

Getting sense from David Moore is not easy. For the most part he merely sits in a corner, humming gently to himself. If the investigators get a chance to hear Moore compose, they are indeed in for a rare treat. He sings in a

COGAN

beautiful tenor voice, clear and untrammeled, developing a variety of fugues, gigues and canons that are of quite spectacular genius.

Pyschoanalysis rolls do not exist per se, although the players may try rudimentary techniques such as making the patient comfortable and lulling him into some semblance of lucidity. An Apothecary/Medicine roll in tandem with a successful Philosophy roll will catch Moore on a talkative day.

Any questions directed at Moore are met with mostly garbled nonsense interspersed with pieces of worthwhile information. 1d8 hours must be spent with Moore trying to get some semblance of a cohesive story from him. Any time over four hours in his company in St. Mary's will result in -1d3 Sanity for the investigators, unused to the terrifying rigors of visiting the notorious asylum. Eventually Moore's story will become somewhat apparent.

While playing in an ensemble at court in the early 1590's, Moore met Dr. John Dee. He engaged Dee in conversation and Dee became interested in Moore's claims that much of his inspiration came to him in dreams. Dee told Moore of his Enochian language and contact with "angels" and Moore pressed Dee to let him sit in on a contact session, reasoning that angelic inspiration while awake could be more productive than his Morphean muse.

Moore quickly tired of the sessions Dee invited him to. Having met two men, Joseph (Barker) — a student of Dr. Dee's — and Edward (Kelley) — the good doctor's companion — at Dee's sessions, he pursued his crystal gazing more vigorously in their company.

Edward, who thought it farcical, left, and Moore joined a company composed of Joseph (Barker), a Dutchman named Johann (van der Wyck), a writer, Christopher (Marlowe), and others, using larger and more powerful crystals for closer and closer contact until the group was first visited by an entity known as the King in Yellow. Then, at a new location somewhere in London — he does not know where, as all participants were blindfolded before being brought — they summoned an unspeakable monstrosity which slid from a thick, sludgy, silvery ooze to take victims.

The results left him with unimaginable inspiration, which he could hardly contain. He couldn't sleep for the volume of ideas that sprang into his mind. Christopher was eventually killed but Moore could not stay away until last year when he finally slipped over the edge. At a meeting with Joseph in the Mermaid Inne, he begged to be left alone. Joseph refused and practically carried him out of the tavern. Before Joseph could do anything else, Moore tried to kill his patron, shooting him in the chest before putting another pistol in his own mouth and pulling the trigger. He was arrested and ended up in St. Mary's. He has been here since.

The possibilities now are:

- A visit to see *Hamlet* premiered at the Globe.
- A visit to talk with Dr. John Dee at Christ's College, Manchester.
- A search for the whereabouts of "Joseph."

A Playe Perform'd at the Globe Theatre, Bankside, Southwarke

He that plays the King shall be welcome. — Hamlet William Shakespeare, *Hamlet*, II.2

Hamlet is getting its first performance on the evening of January 8th. The play has been eagerly anticipated by a populace always hungry for new spectacles, especially from the pen of William Shakespeare. What the investigators do not know is that van der Wyck will also be in the audience to make an attempt on the life of William Shakespeare.

If the investigators go in search of Shakespeare on the morning/afternoon of the play he is not to be found either at his home or at The Globe. He has gone to see friends, Jonson or whomever. He will arrive at the theater at around 5:00 p.m. Even if the investigators do warn him of the threat, he is skeptical unless they prove to him that Croft is dead or show him the note from Barker to van der Wyck and the playbill. Then he will invite the investigators to view the play from the standing area in front of the stage saying that, in time-honored tradition, the show must go on. He will promise the investigators that he will stay backstage, but he will resist all attempts to get him to leave the theater or to have the performance abandoned, even going so far as to have the investigators ejected.

When the investigators go to arrange their seats they will find all of the comfortable boxes have sold out and they must occupy the space at the front of the stage, open to the elements.

The play is starting at 7:00 p.m. that evening. Even before 5:00 p.m. folk are crowding along the riverside to get good seats and also to meet and chat with their fellows. By the time the investigators take their seats the theater is thronged with people, steam from the crowd rising through the chilly evening air. Open to the sky, the three-story theater is almost in the round, the stage visible through 280 degrees. The stage is large and roofed to keep the rain off the players' heads, as are the boxes around the stage. The main viewing area in front of the stage is, however, open to the elements, although this does not deter audience members, who seem quite happy with the situation.

At 7:00 p.m. the players take the stage, the renowned Richard Burbage taking on the role of Hamlet. After about twenty minutes of riveting performance, a Spot Hidden reveals a beaming Shakespeare visible in the wings, unable to wait backstage.

During the middle of Hamlet's first soliloquy, van der Wyck will take action using Clutch of Nyogtha or Grasp of Cthulhu. He stands up in the box he is occupying two stories up, well beyond effective wheellock range.

As the spell takes effect Shakespeare staggers onto the stage, his face contorted with pain and anguish. He clutches his chest and collapses to his knees as a group of actors gather round him in support. A Spot Hidden around

the theater will reveal van der Wyck standing up in the box he occupies, his face contorted with evil glee, his hands outstretched toward Shakespeare. An Idea roll reveals that van der Wyck is the obvious source of Shakespeare's sudden illness.

Any shots fired by the group should be resolved at medium range given the poor quality of firearms of the time. Halve all attack rolls with wheellocks. Daggers may be thrown under normal Throw rules (page 34, *Call of Cthulhu*, 5th edition). Investigators may also attempt to climb up into the box occupied by van der Wyck at Climb -10%. Reduce this further if they are carrying weapons in their hands. An investigator making his way up to van der Wyck's box in the conventional manner, via the stairs, will have to contend with panicking crowds surging toward the exits, especially if the investigators below are shooting pistols and throwing daggers.

If any investigators manage to get up to van der Wyck, either by climbing up or by going around the back to the door of the box, and distract him, he will cease the spell against Shakespeare. He will, however, turn his immediate attentions to his attacker, using the Wrack spell. This will deflect his attacker. He will then, seeing his chance lost, try to lose himself in the panicking crowd. He will, however, drop a vital clue on his way out. A successful Spot Hidden is required to see it fall from his pocket. If he is killed by the investigators, it is the only item of value on his person.

The clue van der Wyck drops is a small piece of circular shaped stone about 4″ in diameter with a strange symbol cut out from the middle of the circle. A Know roll reveals that the symbol is the same as that painted on the wall of Croft's house and in the workroom at van der Wyck's shop. This clue is the stone key needed to get into the pit beneath the Tower of London (see "The Pit of Charybdis" on page 63).

Any investigator who has been subjected to the Wrack spell will find himself subject to avoidance by most of the general populace, as the effects of the spell are not dissimilar to the outward symptoms of the plague. It takes three days for the blemishes to fully disappear. Any investigator who bears these marks is likely to be the subject of harassment at the very least and open hostility at worst for the duration of the effects.

If the investigators have not yet spoken with William Shakespeare and try to do so now, he professes to be far too weak to talk. He says that he will gladly talk to them the following day at his residence in the Liberty of the Clink district of Southwark.

An Audience with Dr. John Dee at His Home at Christ's College, Manchester

Faustus, begin thine incantations. — Faustus
Christopher Marlowe, *Doctor Faustus*, I.3

It should not be too much of a problem for some or all of the investigators to visit Dr. John Dee in Manchester. There are regular coaches going back and forth, although the trip will take a day or so and will prove very uncomfortable with the carriage bouncing along the rutted roads and paths.

John Dee's home lies within the grounds of Christ's College, Manchester, where he accepted a wardenship in 1595. Following his return from Europe in 1589, he had found his house burgled and much of his precious library ruined. This present house is quite large.

Many of the wondrous books in the collection at Dee's old house in Mortlake, London were destroyed or stolen. Dee has made efforts over the last few years to recatalog the remaining volumes, although his efforts have been erratic due to bouts of ill health.

When the investigators arrive at his house, the door is opened by Dee's wife. She says that Dee is busy working on what remains of the library, but she will ask if he will see them. She bids them wait in the hall.

She returns after several minutes and says that she will show them into the study where Dr. Dee will see them. The study is a small room, filled to overflowing with manuscripts that survived the break-in at Mortlake. Damaged books and precious manuscripts lie scattered across the floor. Mathematical and navigational devices, many of which are unrecognizable to the investigators, rest on exposed surfaces throughout the room. Several maps of England, Europe, the explored Americas and the known world hang on the walls.

A large portrait hangs on one wall. A small plaque underneath the picture reads: "Olaus Wormius The Elder c. 1240."

Dee, the famed mathematician and occultist, is seated at a desk in the corner of the room, his gaze fixed on a thick volume in front of him. The volume is quarto sized, bound heavily and sealed with an ornately wrought brass lock. Dee is muttering to himself as he quotes passages in Greek and then a phrase in some strange language, "Ia Shub-niggurath, ia Shub-niggurath, Cthulhu fthagn, what does it all mean, what does it mean?" he mutters.

His wife coughs lightly and Dee turns to regard the investigators. Dee is large of frame, though not as broad as those who have seen portraits will remember. He has lost weight in the last few years, particularly about the face. His cheekbones are more angularly defined than they should be for a man once so portly and tall. His thick head of white hair has receded somewhat, and his flowing white beard is stained and yellowed. Dee is in his late seventies and is not the man he once was. Erratic and given to bouts of profound depression brought on by his intense studies of arcana and in particular *Necronomicon*,

he is a man at the nadir of his powers. Investigators should initially feel awe and wonder, which gradually turn to pity and sadness for the loss of such a great mind.

The import of meeting so illustrious and also mysterious a figure should not be lost on the investigators, though. A mixture of awe, wonder and abstract nagging fear should cloud the investigators' emotions. Dee is an innovator, inventor, mathematician and a classicist of world renown, but also a man shrouded in doubt, rumor and ignorant dread. Innuendoes of involvement in the Black Arts surround him, and his increasingly bizarre explorations into the arcane have led to his fall from grace at court.

Dee coughs heavily and bids the investigators sit. If they mention the name of Joseph Harker or Barker, Dee shakes his head in sorrow, faint resignation and even disgust.

"You mean Barker. Such a bright student," he says with dismay. "Barker came to me ... oh, it must be ten or twelve years ago now. That fool Kelley introduced him to me. I had been experimenting with crystal gazing, scrying if you like, trying to contact the heavenly, the angelic — and it worked.

"I, unfortunately, was no master of this art; its subtleties evaded me. But Kelley was abler than I and set about contacting the divine via crystals we had fashioned. Information was handed down to me in a language I christened Enochian. The contacts left me physicaly and mentally drained. We had been experimenting with the technique for some months when Kelley introduced me to Barker. Barker was only 18 or 19 years old then and professed a facility with such things, saying he had had contact with beings such as these before.

"I set about instructing Barker in the art and he quickly outstripped us all in his ability, delving deeper and deeper into the arcane in his search for universal truths, studying day and night at the library here. I sat in on one of his contacts once and I confess it shook me to the very core of sanity. I did not recover for two days. After that I forbade either Barker or Kelley to have anything more to do with this crystal-gazing.

"What I had seen in that meeting was too horrible for words. I realized that what we were in contact with was not the angelic but the demonic. When I told Barker to desist, he flew into a rage, calling me a coward, an amateur and a charlatan. He said he was on the verge of a great discovery and that he would soon be given the knowledge of all existence. He told me he would continue his contact with these demons with or without my permission, as his genius had surpassed mine months before. I actually think it had, you know.

"That was the last I heard of him then, for I journeyed abroad with poor Kelley who later left me and met an unfortunate end." Dee laughs, a deep booming sound. "He fell from grace, literally." If the investigators ask what Dee means, he tells them that the Emperor of Bohemia had Kelley defenestrated (thrown from a high window) as a cheat and a charlatan.

Again Fletcher should feel that nagging at the back of his mind at the mention of the name Joseph Barker. Idea roll at -40% to remember.

"I travelled widely in Europe and while in Germany came across a volume which confirmed my suspicions about my misnomered Enochian contacts." He crosses to the desk and lifts the thick volume he has been studying. He displays it to the investigators and then shows them the first page, where in large Greek letters is displayed the word "Necronomicon." "Necros, ladies and gentlemen, meaning 'the dead' and nomos meaning 'the law' or 'customs.' In this ancient text I discovered the nature of the beasts we had inadvertantly contacted. I have spent the last ten years of my ebbing existence working at this foul book and I tell you truly that it is killing me. I despise it, yet am fascinated, enthralled and lust after its secrets.

"I warn you now, if you seek Joseph Barker for some matter, tread carefully for he is now surely one of the most dangerous and foul beasts abroad in this fair land."

Successful Idea rolls allow the investigators an insight into Dee's troubled mind. He is obviously extremely scared of Barker and his doings, but that feeling is mixed with a palpable sense of relief at confessing his fears to the investigators.

If the investigators ask about the researches Barker conducted or mention the words Charybdis or Scylla, Dee's eyes show recognition.

"Yes, he worked on many volumes but the one that most fascinated him was a Latin volume." He struggles up from his chair and begins a frantic search through the remains of the library.

"It is here, I think. Yes, I think it is still here." He digs around for a while. "I regret but that I cannot find it. I am almost sure it is still here. You are more than welcome to look if you wish. The book is called *Diabolis Britannia, Libri Gaius Antoninus*. If you find it, you would also be doing me a great service, for it is the only true copy of the book extant. I believe Joseph translated it and had it published in English, but I fear his version is significantly flawed in that it omits certain key events. I would be delighted to recover the original and set matters aright."

If the investigators accept this invitation, the search takes 1d6 hours of concentrated work. All the while, Dee pores over the volume on the desk in front of him, occasionally scribbling on a sheaf of papers with a quill and muttering to himself quietly.

When eventually located, *Diabolis Britannia* turns out to be a Latin text, a handwritten manuscript dating

from the 12th century, copied from the original Roman text by an Italian monk. With a successful Latin roll a further 1d20 hours of intensive study are needed to find the relevant passage. The book, in essence, is a description of the life and times of a Roman centurion in Londinium in 28 B.C. Most of the copy is taken up by Antoninus' description of a deed he calls "The Cleansing", when soldiers under his command put to death members of an ancient cult enacting profane and demonic rituals in a cave by the river.

The cultists were calling up a beast which Antoninus likens to Scylla, which emerged from a pool of swirling, sludgy, silvery liquid that he, again using analogies from Greek mythology, refers to as being like Charybdis itself (see Handout #8, "Excerpt from *Diabolis Britannia*"). The location of what he calls "The Pit of Charybdis" is given as just on the northern bank of a bend in the river some three miles exactly from the Isle of Dogs. A successful Idea roll puts the location of this cave as somewhere near London Bridge. *Diabolis Britannia* has the following stats:

Diabolis Britannia, Libri Gaius Antoninus, in Latin, original by Centurion Gaius Antoninus in 28 B.C. This edition copied by Friar Cosimo Caldini in Italy in 1179. Sanity loss 1/1d6; Cthulhu Mythos +6%; spell multiplier x5 (due to short length and ease of reading). Spells: Contact Hastur, Crystal Call (new spell), Enchant Knife, Seal Pit/Dismiss Hastur (new spell), Summon King in Yellow, Summon/Bind Byakhee.

The book is simply bound in brown leather, without interior or exterior illustration. It is folio sized, 106 pages, with the first 23 pages damaged or missing.

When the investigators eventually leave the house have them make Spot Hidden and Idea rolls. Successful Spot Hiddens reveal a shadowy form on the college grounds which quickly seems to dissolve into the undergrowth. Successful Idea rolls leave the investigators with a tingling sensation of dread and fear, as if their very souls have been raked by unseen claws of evil, their minds prised open and their emotions rifled by an ephemeral entity of darkest malevolence. -1d4 Sanity for this profoundly unnerving experience.

The shadowy form is Barker, who has come to pay a visit on Dee. Barker has, through blackmail, enlisted Dee's help in the final summoning of Hastur, threatening Dee with exposure as a necromancer unless he helps. Dee is afraid but compliant. He will appear as a hooded cultist in the denouement; he will contribute POW during the summoning. Dee will tell Barker of the investigators' interest in him and Barker will prepare a little surprise for the investigators at his home. Investigators will not know this; just leave them terrified by the feeling of dread.

Handout #8 — Excerpt from *Diabolis Britannia*

"... We arrived at the foul chamber in the dead hour of the night and saw from afar many torches and braziers blazing at the hill. We quickly surrounded the site and our ears were assaulted by the chanting of the heathens within. The words were not known to me but I divined that they effected the summoning of a god known to them as Aa'es Dur or some such.

"We entered the chamber and found ourselves confronted by a writhing and contorting sea of humanity. Fully two hundred evil men and women, many naked and performing acts of disgusting lewdness, acted out the ceremony attended by sundry creatures, the winged spawn of Hades itself. In the midst of this horror lay a pit, no a pool, a swirling, spinning maelstrom of thick oozing silver, like foul Charybdis of legend, from which the foulest odor emanated.

"Suddenly the chief of this band of demons raised up his arms and a hush descended before being shattered by a gurgling, bubbling clamor as the pit was first sucked into itself and then expanded washing over its banks. And from it came a creature more hideous than anything I have ever seen, indescribable but like Scylla of legend, heads or tentacles snaking out to grasp victims and rip them asunder ... I can think on it no more.

"It is enough to say that those that remained of my men, and there were many driven to insensible madness by the sight, set about the destruction of this place. In this endeavor we were assisted by the work of one of the natives of this land, who upon learning of our mission had begged us to let him help. His compatriots described him as a man of great magical powers who could dispel many evils. I was skeptical of his motives and highly dubious of his powers but I let him come, believing it could do no harm.

"The miracle he performed I remember vividly. While my soldiers laid waste to the foul worshippers, this man, called druid by his fellows, scampered to the very lip of the pit from which the monstrosity issued forth. From a leather pouch he produced three shining jewels of different colors, one blue, one green and one yellow. These he placed on the ground in front of him. He then knelt over them and, taking a small dagger, he carved a long gash in his palm, letting the blood spill over the stones, which hissed and crackled as the blood dripped upon them. Just as the creature reached a snakelike tentacle toward him he thrust the stones in sequence into slots on each of three horrible altars, screaming words that sounded like 'aian fol talanna chu' as he slotted the last crystal, the yellow stone, home into the central altar. And suddenly the monster was gone and the pit sealed like stone.

"However, this wizard was very much drained by the experience and I was later told that he had to expend much energy and magic to effect the dismissal of the beast in the pool. A lesser man would not have been able to complete the spell. I thank the gods I let myself be persuaded, and allowed him to accompany us to that dread pit. ... "

Investigations into the Character and Demeanor of Joseph Barker

Then is doomsday near. — Hamlet
William Shakespeare, *Hamlet*, II.2

Barker is a shadowy individual and any inquiries the investigators make will reveal little about him. If investigators ask about a man named Joseph and give a description they get nowhere. It is only when they are in possession of his full name that they should get any response.

Regulars at the Mermaid Inne, where investigators should have heard of him, do not seem to know much about him. He is a solitary man in his early thirties, tall, rather frail and thin, good looking and with a faintly superior attitude and bearing. He drinks there occasionally, mostly by himself but sometimes in the company of a foreign gentleman, some say French, Dutch or German, who is rather unsavory looking. Short, hawk-featured and perpetually squinting, investigators will recognize this as the man who seemed to cause Shakespeare's illness at the premiere of *Hamlet*. When he does engage customers in conversation, Barker seems to prefer the company of the artistic — actors, poets, writers, painters and musicians. Regulars can rattle off a couple of names, which mean little to the investigators. If Simon Page makes a Know roll he recognizes a couple of the names as bit part players who work in the company at the Globe and at the Swan Theatre.

Barker is alternately described as minor nobility who likes to slum it, a wealthy merchant who takes little interest in the operations of his business, or an ambitious poet. Opinion as to the business he is employed in differ. Some say he is involved in the spice trade, others say that he has interests in building and construction, while others say that he is a surgeon.

Of these suppositions, three are in fact true. Barker is involved in business, running a small but successful firm involved in shipping. He imports spices from China and the Middle East, although this is a firm set up by his father William many years before. Barker himself takes little interest in the business. While he is nominally in control of the business and receives its profits, management of the shipping company, East Trade, rests with his manager Guy Howard, who has no connection with Barker's arcane mission.

If the investigators take the time to go to the offices of the East Trade Company they will learn nothing. It is very much just a business and completely aboveboard. Barker is more concerned with his other-worldly muse, Hastur the Unspeakable, and has turned his attention to the writing of bizarre and unfathomable poetry, which he has published himself through a small print house in Blackfriars called Turner's.

All of this information is difficult to come by, as Barker very much keeps to himself. If asked, John Dee can reveal Barker's address and that Barker is in charge of a shipping firm. He also says that Barker was, as far as he knows, educated at Queen's College, Cambridge, where he studied Classics. Otherwise, investigators will have to spend 1d10 hours quizzing regulars at the Mermaid who know Barker.

Barker's poetry is his sole concession to vanity. Investigators can find out about his poetic endeavors via Fletcher's recollection of his refusal to print Barker's work and his recommendation of the printer William Turner (once Fletcher remembers this), or from one of the more knowledgeable regulars at the Mermaid.

Investigations at Turner's printworks should turn up copies of Barker's two slim volumes. The first, printed six years ago, is an epic poem entitled *The Fall of the Graces*, a turgid and uninspired pseudo-Greek myth/(im)morality tale describing the fall of the three Greek Graces, Aglaia, Euphrosyne and Thalia. It contains garbled references to Barker's scrying and is full of cult symbolism: Cthulhu Mythos +1%, Sanity loss 0/1d2, no spells. The second volume, printed only eight months ago, is much more dangerous. Called *Under the Yellow Sign*, this is a collection of poems detailing various aspects of Barker's crystal contacts and cult activities and rites, all in obscure and sanity-melting verse, written in post-contact and post-ritual delirium. It contains seventeen poems of varying length and sensibility.

Under the Yellow Sign, in English, by Joseph Barker, 1602. Published by William Turner, Blackfriars, London. Sanity loss 1/1d6; Cthulhu Mythos +5%; spell multiplier x2. Spells: Contact Hastur, Contact King in Yellow, Crystal Call (new spell), Enchant Knife, Grasp of Cthulhu, Summon/Bind Byakhee

The book is slim folio sized, bound in black leather, with title and author stamped on the front. Contents are left to the Keeper's discretion except for the first poem in the book, a long rambling piece, "Beyond the Crystal Veil", detailing the Crystal Call spell and conversations with Hastur, and the last, "The Mask of the King", which details a visitation by the King in Yellow.

If the Fletcher investigator has not yet remembered who Barker is, this will be the final piece in the puzzle. He will now automatically remember (no Idea roll necessary) turning down work from Barker and the rest of his association with Barker, and Barker's connection with Lucy Henry will come flooding back. (See "What Robert Fletcher Remembers about the Night at the Globe Theatre" [Handout #10] on page 58.)

The Strange Disappearance of Mistress Lucy Henry

Faustus is gone: regard his hellish fall,
Whose fiendful fortune may exhort the wise
Only to wonder at unlawful things
Whose deepness doth entice such forward wits
To practice more than heavenly power permits. — Chorus
Christopher Marlowe, *Doctor Faustus*, V.3

Some time after the investigators' discoveries at van der Wyck's premises either of two things should happen.

- Fletcher will at some point in the latter stages of the adventure, preferably after speaking to Shakespeare and Dee, recall where he knows the name Joseph Barker from; or
- Fletcher will receive a message from Lucy asking for any news of her cousin Marijne Barents. If the investigators have already informed her of Marijne's fate the message will say that she wishes to know if the players have had any luck in tracking the despicable van der Wyck.

When either of these two events occur, Fletcher — filled with romantic ardor and/or concern — should rush to Lucy Henry's house. When the investigators arrive at the house, the door will be answered by a housemaid. She says that Mistress Henry left the house ten minutes ago in a state of some excitement. She said neither where she was going nor when she would return; she simply took her cape and left. She left on foot.

If the investigators ask whether anything untoward happened before she left, the housemaid says that a messenger arrived some fifteen minutes ago with a note for Lucy. If the investigators make a hasty search of the living room of the house, they will find a piece of smoldering paper that has fallen from the fire (Handout #9). The top left hand corner has burnt away but the note is clearly legible. Lucy's house contains nothing further of interest save for copies of Barker's books of poetry.

Investigators may try to intercept Lucy on her way to the park but will have little luck. The streets are crowded and a steady drizzle and whipping winds hamper the investigators' pursuit.

St. James' Park is mostly deserted, quiet and in the circumstances quite forbidding. A cold, sharp wind whistles in the trees and the thunderheads above give the impression of untimely darkness (if it is daylight). The steady drizzle is thickening into a downpour, icy rain sluicing across the park driven by the swirling wind.

Once into the park it doesn't take long to discover Lucy. She is with a man, unrecognizable as he is standing in the shadows of a tree. They seem to be in animated conversation and then they embrace tightly.

If the players shout a cry of warning or get within 100 yards of the couple, Barker will immediately grab Lucy roughly. The investigators will clearly see Lucy struggle against Barker and also see him strike her savagely across the face, at which she collapses in his arms. He drags her back into the undergrowth where van der Wyck (if still alive) and accomplices are waiting. Any shots fired from wheellock pistols should be made at double range and -10% for poor visibility.

As the investigators near the bushes, three accomplices secreted in the undergrowth open fire with wheellock pistols (again -10% for poor visibility). Once they have fired their pistols they will emerge armed with rapiers to ward off the players. If the investigators dispatch these, they will find no trace of Lucy Henry or Joseph Barker save for Lucy's bloodied cape and muddy heel marks in the soil.

Handout #9 — Note in Lucy's House

Dearest Lucy,

I have returned from my travels. Oh, how I've missed you. I must see you for my heart burns with an unbridled desire to kiss your sweet lips once more. Meet me in St. James' Park in an hour — Joseph.

Three Despicable Thugs

STR 11	CON 9	SIZ 13	DEX 10	APP 8
INT 8	POW 12	EDU 4	SAN 30	HP 11

Weapons: Rapier 30%, Wheellock 40%

Further investigations at Lucy's house reveal several facts. The maidservant reveals that Lucy and Joseph Barker have been seeing each other for several months. Fletcher, if he hasn't by now recalled the association, should now receive an Idea roll +30% to remember all. Even if he fails this the maidservant will jog his memory.

Lucy, an appreciative attendee of poetry readings and the theater, and Barker, an aspiring poet, met at the Globe Theatre some eight months ago when she attended a performance of Ben Jonson's *Every Man in His Humour* in the company of Robert Fletcher. Robert Fletcher himself introduced the hapless Lucy to potentially the most dangerous man in the realm.

Handout #10 — What Robert Fletcher Remembers about the Night at the Globe Theatre

Some eight months ago, late August or early September, the Globe was presenting Jonson's play *Every Man in His Humour*. Fletcher had asked his then lady-friend Lucy Henry to accompany him to the performance.

After the play Fletcher met several friends who included in their company Joseph Barker, a poet whose request to have work printed was turned down by Fletcher with the excuse of a heavy workload.

The company adjourned to a nearby tavern and talked long into the night about the play. Lucy paid scant attention to Barker and Barker left after perhaps an hour. Fletcher dismissed the incident, completely forgetting the meeting until now. Several weeks after taking Lucy to the play, she informed Fletcher that their relationship was at an end. They argued, he accusing her of taking a new suitor, an accusation she denied.

They parted company until he received her message about Marijne. He still harbors deep affection for her and had hoped the disappearance of Marijne Barents would reunite them. That now seems unlikely. Fletcher should now feel wracked by guilt and a ferocious desire to rescue his unfortunate love.

The Manse of the Sorceror Joseph Barker and the Dread Chamber of the King

A King of shreds and patches. — Hamlet
William Shakespeare, *Hamlet*, III.4

The investigators will of course want to investigate this evil dwelling.

Barker's house is in prosperous Whitehall. The house is eerie, even from the outside. No lights are on. (Barker has travelled to his second home near Deptford to await the date of the summoning. This house is not in Barker's own name. When there he dons a disguise using theatrical make-up and locals know him as Master Clarke. Investigators have no hope of finding this out. Van der Wyck, if still alive, is also at the Deptford house, as is the imprisoned Lucy Henry.)

The drive to the Whitehall house is lined with skeletally bare trees and snaking branches hanging over the path. The undergrowth on either side of the path is heavy, thick and filled with brambles. Between the time the players try to rescue Lucy and their trip to Barker's house the air has become much colder and it is now snowing heavily. The ground is thick with drifting snow (winters were much worse in England then) and the dense white carpet lends a quiet eeriness to the house, almost at odds with the purity of the snow.

The house is new, Tudor in style, the blackness of the tarred beams and the darkness behind the windows contrasting with the snow all around. As the investigators make their way towards the house, snow crunches underfoot. Aside from the wind whistling through the trees the investigators' footfalls are the only sound to be heard.

A quick study of the house shows that there is apparently nobody home. Entry is easy enough via a successful Locksmith roll on the front door.

The entry hall is long, some fifty feet in length and adorned throughout with large and expensive tapestries and rugs laid on the floor. At the far end of the hall is a rarity: a large and extremely expensive mirror. This mirror has been built especially for Barker by van der Wyck and is in fact a glass from Leng. Any investigator near the mirror and making a Spot Hidden may notice red lines on the plaster beneath and above the mirror. The sides of the chalk pentagram are hidden by two large tapestries. If any player looks into the mirror, at first he will see nothing but his own reflection. Then the mirror begins to cloud and then clears and the player will see a new scene before him.

The glass from Leng is showing past and future events. Roll 1d10 for event.

- 1-4 The Spawn of Nyarlathotep being born in the Mountain of the Black Wind, Kenya, 1925. 1/1d10 Sanity loss.
- 5-7 Another Cthulhoid scene. 3/1d12 Sanity loss.
- 8-10 The cyclopean halls of R'lyeh and the resting place of great Cthulhu. 4/d20 Sanity loss.

The only item of interest in the upstairs of the house is in Barker's bedroom. A Spot Hidden roll under the large four poster bed reveals a slim volume which turns out to be Barker's diary. Perhaps the diary was dropped and kicked under the bed in Barker's haste to leave. It is written in Latin. A successful Latin roll allows the investigator to peruse its contents.

The diary details 1601/02 and this year. In it Barker describes his travels to Amsterdam to consult with the finest gemcutters, eventually coming into contact with van der Wyck, who being of like mind agreed to make the crystal needed for the rite. Van der Wyck came to London to do the work financed by Barker.

Barker also details his meeting Lucy Henry and immediately becoming intoxicated by her. He recognizes her potential as a sacrifice at his ultimate summoning of the actual form of Hastur in the Pit of Charybdis. He courts her and gains her affection and trust, all the while plotting her kidnapping. At no point is he aware that she is an acquaintance of Robert Fletcher or that her cousin is Marijne Barents. The almost fantastic series of coincidences eludes him totally.

He plots her demise with fanatical devotion, consulting the King regularly and even giving his energy (POW) to his master in exchange for arcane secrets. The last few entries detail the preparations for the rite, giving the location (beneath the White Tower of the Tower of London), the date (January 12th), and the time (one hour before the dawning of the day). It does not, however, show how the cultists who apparently should number at least one hundred will get into the paranoiacally guarded palace/prison.

The rest of the house is completely innocuous except for the dining room, which has a secret priest hole behind the fireplace. This can be found with a successful Luck/Spot Hidden on the fireplace. The door is freed by pressing buttons on either side of the wide hearth. Both buttons must be pressed simultaneously. A small passage leads to an underground chamber.

THE CHAMBER OF THE KING IN YELLOWE

The stairs down are steep and narrow and descend some forty feet below ground. It is cold, damp and extremely dark. The investigators do not know that Barker has summoned the King himself to lie in wait.

This is a much larger room than the one beneath van der Wyck's shop. The main part of the chamber is long and wreathed in deep shadow. Tall wrought iron candelabra are set at six foot intervals along each wall. They are not lit. At the far end of the chamber is the throne of the king. It is in thick darkness.

As the investigators enter an Idea roll gives them the realization that this room has a heavy briny smell, similar to that given off by the robes at van der Wyck's shop.

The walls of the chamber are damp grey stone and the floor features a bewildering mosaic of yellow, gold, orange and brown tiles, which confuses the investigators and defies explanation. A plain wooden chair rests against

the near back wall and in front of this is a small cushioned pew to genuflect at. The wall behind the chair is covered by a huge tapestry depicting a Mediterranean scene from mythology. A Greek ship ploughs through stormy seas with a churning whirlpool on one side and on the other a vile amorphous tentacled beast emerging from a deep fissure in a sheer, chalky cliff face.

Behind this tapestry is the laboratory. This room is split by a long work table on which rest a number of alchemical devices and preparations. Several charts and diagrams adorn the walls including a rough alphabet of Enochian symbols, a reproduction of Copernicus' star chart, and a large diagram of the cabalistic Tree of Life and its inverted occult opposite.

There is also a large map of London upon which many calculations and notes are made. An Idea roll alerts investigators to the fact that Barker has triangulated a section of London north of Southwark and east of St. Paul's Cathedral. An Idea roll -20% reveals the target of the triangulation as the Tower of London.

A bookcase covers one wall of the laboratory. The books are mostly alchemical and philosophical tomes, including works by Bacon, etc. There are, however, several interesting volumes including *De Vermis Mysteriis*, *Monstres and Their Kynde*, and a copy of *Diabolis Britannia* transcribed and translated into English from Dee's volume by Barker himself.

A quick look through Barker's translation of *Diabolis Britannia* reveals that it is notated. On page 94 it details the site of the Pit as being beneath the White Tower of the Tower of London. A successful Library Use roll is required to glean this information from the book.

Cults of Roman Britain: A Study of the Booke of Gaius Antoninus, in English, translated and annotated by Joseph Barker from 12th Century Latin copy of original Roman manuscript, c. 1590-94. Sanity loss 1/1d6; Cthulhu Mythos +8%; spell multiplier x2. Spells: Contact Hastur, Crystal Call, Enchant Knife, Summon King in Yellow, Summon/Bind Byakhee.

Bound in plain brown leather with the title printed in gold on the spine. The text is in English with footnotes describing rites and ceremonies and historical references. It is 100 pages long and again omits the first 23 pages of Gaius Antoninus' book. One entry is, however, crucially different. A Library Use roll is necessary to find it (Handout #11).

The throne at the other end of the chamber is huge and golden, made of some otherworldly metal. It is covered in strange symbols and fragments of unknown languages. The backrest of the throne features the symbols seen in Croft's and van der Wyck's houses crafted in thick intaglio style, deeply incised in bold strokes. This motif is repeated on the wall behind the throne in deep channels dug into the wall and filled with gold. The throne rests on a solid stone plinth.

Handout #11 — Excerpt from Barker's Translation of *Diabolis Britannia*

"We arrived at the foul chamber in the dead hour of the night and saw from afar many torches and braziers blazing at the hill. We quickly surrounded the site and our ears were assaulted by the chanting of the heathens within. The words were not known to me but I divined that they effected the summoning of a god known to them as Aa'es Dur or some such. We entered the chamber and found ourselves confronted by a writhing and contorting sea of humanity. Fully two hundred evil men and women, many naked and performing acts of disgusting lewdness, acted out the ceremony attended by sundry creatures, the winged spawn of Hades itself. In the midst of this horror lay a pit, no a pool, a swirling, spinning maelstrom of thick oozing silver, like foul Charybdis of legend, from which the foulest odor emanated. Suddenly the chief of this band of demons raised up his arms and a hush descended before being shattered by a gurgling, bubbling clamor as the pit was first sucked into itself and then expanded washing over its banks. And from it came a creature more hideous than anything I have ever seen, indescribable but like Scylla of legend, heads or tentacles snaking out to grasp victims and rip them asunder ... I can think on it no more. It is enough to say that those that remained of my men, and there were many driven to insensible madness by the sight, set about the destruction of this place.

"The people themselves were intent on their god and we attacked, losing many but eventually driving the creature back from whence it came and, when our terrible duty was done, we sealed up the foul pit for ever more."

(This last paragraph replaces the original paragraphs which described the Seal Pit spell carried out by the druid.)

A Spot Hidden on the plinth the throne rests on will reveal thin channels behind the dust and grime. A second Spot Hidden on the throne will reveal that on the end of each armrest is the carved figure of some hideous fish-like creature. However, on the fish figure on the left hand armrest a mistake appears to have been made by the sculptor, for the left figure has only one bulbous, protruding eye. Pressing this eye frees a catch with an audible click.

At first glance it is impossible to see what the catch has released. With a successful Spot Hidden investigators will see that at the base of the plinth a shallow tray has freed itself slightly from a hundred and fifty years of built-up grime. It takes a bit of struggle — Investigator STR vs STR of 7 (-10% for poor grip on the tray) — to pull the tray out totally.

Once open the tray reveals itself to be a velvet-lined receptacle for three unremarkable looking lumps of unpolished, glassy stone. Each is a different color — blue, green and sulphurous yellow. The stones are covered by a piece of parchment with writing on one side. The writing is in Italian.

Once the investigators translate it (they can easily find scholars), give them Handout #12.

Handout #12 — Translation of Parchment from Throne

Genoa

Twelve months ago I received this chair as part of the cache of goods brought back from Giovanni Gallacci's last trade visit to the Far East. On that journey he travelled deep into the heart of Cathay, further than reached before, to a place where he encountered a terrible people known as the Tcho-Tcho. Upon encountering members of this tribe, Giovanni attempted trade but they fell upon the Europeans, killing many. Giovanni gathered the bulk of his remaining men and entered the village of the Tcho-Tcho, where he saw deprivation on an unprecented scale. Human sacrifice and torture of the basest nature greeted him wherever he turned and filled with righteous rage he and his men slaughtered the inhabitants.

When they had dispatched the tribesmen all that remained was one old man who called himself Apan Tu, who begged that they not slaughter him. He requested in his own manner to convert to the one god and to be brought to civilization. Gallacci brought home the man and the great chair which had stood in the center of the village.

Apan Tu caused much sensation when he returned. Foolishly seeking the attention of my peers and the social glory that would entail, I requested that Gallacci allow Apan Tu to enter my service. Since I had funded Gallacci's trade mission, my request was granted. Gallacci also presented me with the chair. This was to prove my undoing.

For Apan Tu had not truly embraced the one faith and was indeed conducting his vile rites in my own house, taking children from the street and sacrificing them to his foul god. This I witnessed one night for I was restless and could not sleep. I ventured downstairs and heard noises coming from the study where the chair rested. Peering around the door I saw Apan Tu, kneeling before the throne, a look of undisguised glee on his face, while in the chair sat a creature so horrible I can scarce bring myself to describe it. Tall, monstrously so, clothed in multi-colored rags, a mask in one hand and its face ... a mass of writhing tentacles, snaking out, attaching themselves to the screaming visage of a child of no more than ten, sucking the life from the frail waif.

Later, when my sanity was recovered, I confronted Apan Tu, who merely laughed at me and said that what I had seen was merely the first form he had summoned; later he would summon another form from the depths of the sea itself. Filled with fury I took my rapier and plunged it through his black heart. As he died I dragged from his diseased mind the way to stop this unholy beast in its vilest form. It involves the use of three crystals of blue, green and yellow, which Apan Tu had brought with him. Apan died before I could extract the exact method of employing these crystals. However, I retrieved these jewels from Tu's belongings and now I seal them into the compartment I have fashioned in the base of this foul throne.

To those who own this chair after I have perished, take heed. It will bring nothing but despair and damnation. The chair cannot be destroyed, for I have tried, and if it falls into the wrong hands, the crystals are, I believe, the only way of preventing the summoning of the beast Apan Tu would have eventually called forth.

Lorenzo Castellano 9th March 1450

As in van der Wyck's worship chamber, there is a sacrificial pole in the center of the room. A successful Spot Hidden at the foot of this pole reveals something sparkling in the dust. It proves to be a jewelled cape pin featuring a small diamond. Robert Fletcher easily recognizes this as a gift he gave to the unfortunate Lucy on her twenty-first birthday.

The King should appear in the chamber sometime during the investigators' perusal of its contents. The King is drawn from the ether by Barker's spell and the heat and life of the investigators. The first the investigators should be aware of the King is that thin tendrils of smoke begin to appear around the throne at the far end of the hall. The tendrils slowly wrap themselves around the ornate regal throne and begin to coalesce into a vaguely human shape. If the investigators are in the laboratory when the King begins to appear have them make Listen rolls. Any successful investigators hear a sound like a consumptive exhaling, a ragged tearing hiss.

The King appears fully after two rounds and will immediately try to mesmerize the nearest investigator with his song. If any investigators go to attack, the King will immediately attack with tendrils. The tendrils can be Dodged or parried with blades. If any investigator is caught by the tendrils, the King will try to drag the investigator toward him, where he will remove his mask and attack with face suckers. The King will not use any spells while attacking the investigators. If necessary fudge a couple of rolls to allow at least three of the investigators to get out alive.

If the King is killed he will collapse and tendrils of smoke will spread throughout the room. All that will remain are a few scraps of rotten damp cloth. Stats and description of the King can be found in *Call of Cthulhu*, 5th edition, page 111.

The only option for the players now is to try to gain access to the Tower on the date specified, foil the evil plan, and rescue poor Lucy Henry from the clutches of the dastard Joseph Barker. There are no clues available as to the whereabouts of Joseph Barker.

Entering the Tower of London

Between Scylla and Charybdis — Greek Proverb

Gaining entry to the Tower is not easy. It is extremely well guarded and is difficult to approach unseen. Because of the lateness of the hour at which the investigators will be arriving, their chances of being seen are lessened. All the players have Sneak as a skill and if these are made the chance of being seen by sleepy guards decreases to 5%. If anyone fails the Sneak roll he should have one Dodge chance to get into shadows or else the chance of being seen rises by 15% per round the investigator is exposed. If not seen the investigators should be allowed repeated chances to regain his Sneak, allowing him to fade away from inquiring eyes.

Investigators should be familiar with the layout of the Tower itself. A map is provided and players may make use of the map if they so wish. There are, in fact, two possible ways to get to the Pit of Charybdis. The first is through a secret entrance built into the Traitor's Gate entrance. This entrance has been manufactured by cronies of Barker, who upon discovering the whereabouts of the pit effected

the construction of the entrance by pulling strings to have work done on the foundations of the keep's walls.

The other entrance is an entrance from Edward's Tower. Barker is not the first to discover the pit, although he does not know this. In 1091 when the Tower was being built the designer discovered the pit and he and other cronies became initiates. A secret entrance was built into Edward's Tower.

Investigators who attempt to obtain a map of the Tower in a library or other source have a 30% chance of coming across a reference to the entrance in a volume written about the tower by its designer during the construction. If the investigators go in search of documents relating to the pit and its use after 1091 they will not be able to find anything. Its location and use are well kept secrets.

ENTERING VIA TRAITOR'S GATE

There are four classes of Idols which beset men's minds. ... the second, Idols of the Cave. — Bacon

Investigators attempting the Traitor's Gate entrance will have to approach it by river (an eerie situation full of possibilities such as lights swinging in the mist, the slap of oars cutting through the light swells, etc.). Successful Listen or Spot Hidden rolls as they near the Gate reveal cultists also stealthily approaching the entrance for the rite about to take place. Barker has brought a strange almost luminous fog down on the Thames, using a powerful version of the Create Mist of Releh spells, to disguise the activities of the cultists. Several of the cultists have also employed the Implant Fear spell on the guards nearby to deflect the guards' attention further.

Keen-eyed investigators will again have little trouble spotting the secret entrance the cultists are using, just inside the Gate itself. Spot Hidden -20% due to the mist.

It is left to the discretion of the Keeper to decide whether any trouble is encountered in this sequence. Suffice to say, defenses at the Tower are stiff, but because of Barker's arcane fog and the Implant Fear spell they should not have too many problems gaining access.

If the investigators keep an unobtrusive watch on the gate they will see the cultists turning one of the flambeaux in its sconce, thus opening the secret gate in the wall.

The entrance is half submerged in water from the river, which is flowing quite high due to the recent heavy rains and snow. Investigators will have to wade a distance to a heavy steel door. Occasional splashes should be heard, rats swimming in the water, ripples seen and motion felt by the investigators.

The steel door is set higher than the level of the water and is locked. A special key is necessary to gain access — the stone lost by van der Wyck. This "key" fits in a recess in the wall and a soft "snik" can be heard when it is used. Once past this gate the tunnel, now dry, plunges down steps at an acute angle until it eventually reaches first a level tunnel some 160 feet below ground and then a more open antechamber to the main gallery of the pit. Even during the rite this antechamber is empty.

ENTERING VIA EDWARD'S TOWER

Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou com'st in such questionable shape
That I will speak to thee. — Hamlet
William Shakespeare, *Hamlet*, I.4

Entering the pit through Edward's Tower is more difficult and investigators run a greater risk of detection by guards. The mist still covers the entire area, but the Implant Fear spell has not been cast on these guards. Therefore there is only the poor visibility for the guards to contend with. The guards have an average Spot Hidden of 45% and Listen of 30% — subtract 20% from the Spot Hidden skills due to the fog.

In the entrance way of the tower, a tapestry depicting a festive country scene hangs on the wall. In the corner of the tapestry a woman embroiders a cloth held in a hooped frame; a wicked smile lights her face. A successful Spot Hidden reveals that the embroidery she is performing reads "Beneath thy soul, knowledge lies" in Latin. A pun refers to sole, not soul; if investigators look at the floor directly below the tapestry, a small niche can be seen, which again is for the key lost by van der Wyck.

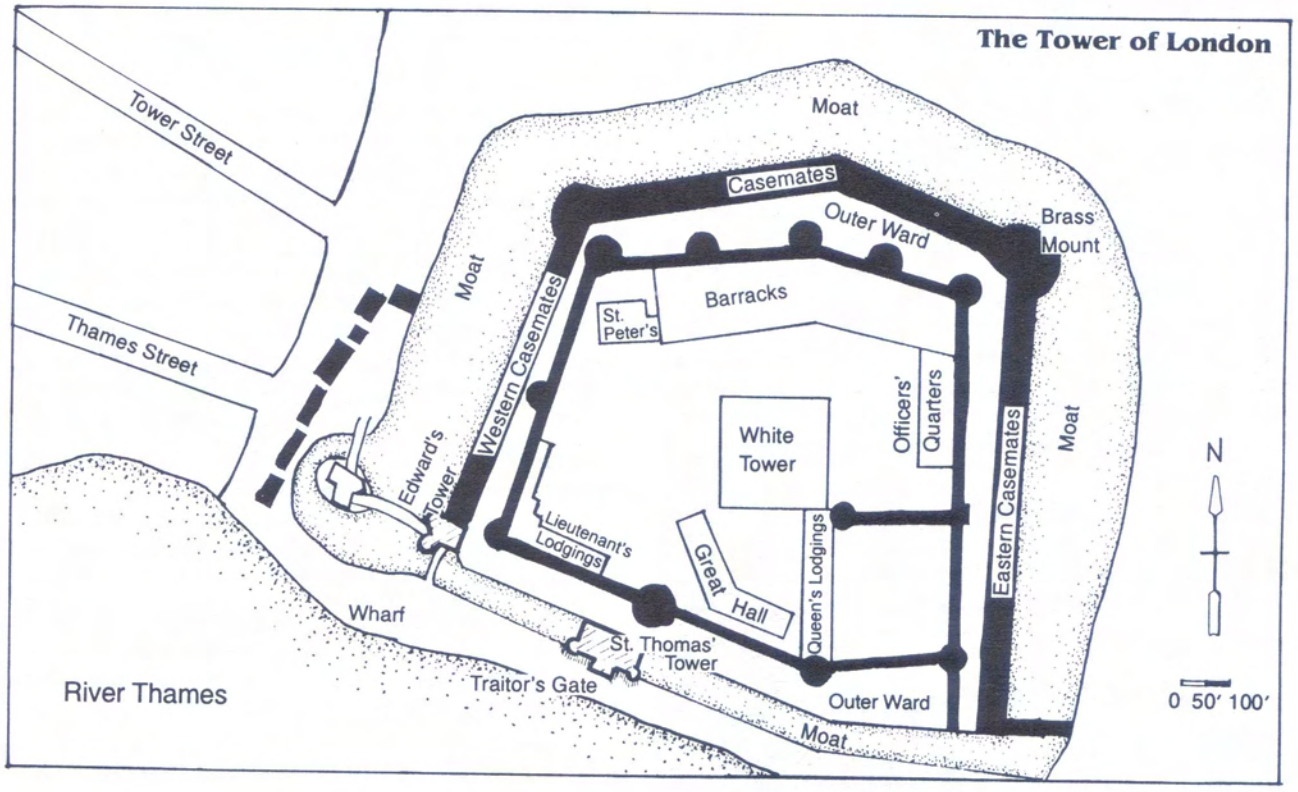
When the key is inserted, a flag on the floor pops open a quarter of an inch. Opening it further reveals a dark deep pit with a ladder descending into the depths. The sound of sloshing water and faint voices can be heard from below. The ladder leads directly to a small balcony hidden above the main gallery of the Pit of Charybdis. The balcony has a small staircase leading down behind the seating tiers.

The Pit of Charybdis

He comes tonight,
In sundered raiment, like foul Charon beckoning on the shores of Acheron,
Each quiddity of his terrible aspect
Brought forth by mine own cantickle.
The King in Yellowe doth suck my soul
As a babe ravens at his mother's breast.
Christopher Marlowe, *The King in Yellowe*, I.3

Comes Scylla, dragg'd from its hellish lair,
Brought forth with devil's haloes burning in its hair. — Faustus
Christopher Marlowe, *Doctor Faustus* (original fragment)

Render up thy essence, so that I may feast. — The King
Christopher Marlowe, *The King in Yellowe*, II.1



The pit itself is something like an amphitheater, semi-circular, built of stone flags and with tiers for viewing. The "stage" of this amphitheatre is dominated by a large pool of black water, constantly frothing and churning. In front of this pool are three large stone altars. In front of the central altar, set into a hollow in the floor, is a large sulphurous-yellow crystal. The crystal pulses regularly with a throbbing glow. A Know roll will allow the investigators to remember it is the same design as the templates found in van der Wyck's shop. This crystal is connected to the three altars by narrow channels which run along the floor and up the front of the altars. These channels catch the flow of blood from sacrifices and send the blood dripping down to bathe the pulsing yellow crystal.

A successful Spot Hidden will, however, reveal that on the front of each altar is a small hole which interrupts each of the channels at a certain point. They are for the three Seal Pit crystals found in the throne at Barker's house.

Lying on top of the central altar is the unconscious form of Lucy Henry. An unknown male figure is prostrate on the right and an unknown female figure on the left. Two robed and masked figures stand by the left and right altars. They are dressed in ragged yellow hooded robes and plain white face masks with just eye, nose and mouth holes.

These two figures are van der Wyck and Barker, though both are of similar build and size and so covered by masks and robes that it is impossible to distinguish which is which. (If van der Wyck is dead then another cultist takes his place.) The assembled cultists begin a slow chant to Hastur as one of the two masked priests picks up a long spike-like stiletto from the table. As the chant builds to a crescendo, the left female sacrifice wakes. The priest plunges the dagger deep into the victim's chest, piercing her heart. The victim merely moans and a jet of arterial blood jets up, splashing over the pristine, white, impassive surface of the priest's mask.

As soon as the dagger strikes and the blood from the victim drains down the channel, bathing the yellow crystal, the pool begins to churn and boil with even greater ferocity and a cycling whirlpool begins to take shape. A milky-colored mist begins to float out across the amphitheater from the pool and the gathered cultists start chanting again, this time in a higher key and more stridently. Now the priest on the right plunges his dagger into the victim in front of him. As the victim dies and the blood spills down to the crystal, the maelstrom gathers speed and the mist begins to thicken. It becomes more viscous and spreads out, allowing anybody watching to almost but not quite see what is appearing in the pool. Tentacles can barely be seen. The chanting ceases save for a low humming, and Barker and van der Wyck meet at the central altar, raising the dripping daggers above the body of Lucy Henry. The chanters suddenly bark a single, loud, unintelligible word and the daggers, having reached their zenith, begin to fall ...

Keepers should endeavor to let the first two victims die in the interests of dramatic intensity. Perhaps a clear shot on either the left or right altars cannot be achieved, or the range is too great (the left and right altars may be set back at angles to the center in a rough triangular shape). At any rate, the pivotal moment should be as the daggers start to fall on Lucy Henry. Hastur is already breaking through the veil which holds him, as the writhing tentacles scything through the mist testify. Kind Keepers will not inflict Sanity rolls for the sight of the tentacles, as the full horror of Hastur has not yet been revealed.

The only option is to shoot the priests. The players will not know which is which so they will have to take pot luck.

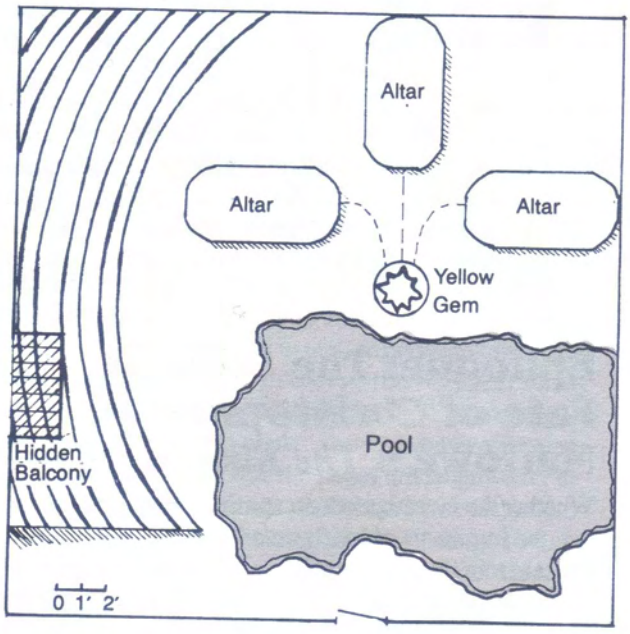
If they hit both: Both go down, but one (van der Wyck or his replacement) falls partially on top of the pulsing yellow crystal, dripping blood on it. When this happens the mist abruptly disappears and within 10 rounds Hastur breaks through, revealed in all his insanely awful horror ... cue Sanity rolls!

If they hit one: Make it van der Wyck or his replacement, the mask coming off with the impact of the shot, etc. At this Barker will retreat from Lucy in fear but will grab the nearest cultist, plunge the dagger into his heart and throw the body at the yellow crystal, thus completing the ritual. Again the mist disperses and Hastur is revealed in all his glory.

Investigators now have three tasks:

- Use the wards in the holes in the altars to dismiss Hastur, thus sealing the pool forever and saving the day.

The Pit of Charybdis



- Kill or capture Joseph Barker if he has not already died in the gunfire.
- Rescue Lucy Henry.

These tasks are a lot to accomplish. Even though John Dee is present, he will not be of any help; his extreme fear will paralyze him as far as any independent actions on behalf of the investigators are concerned, and they will not recognize him as he is hooded. Be kind with the time duration on Sanity loss if many investigators are struck down by the sight of Hastur.

Hastur himself will concentrate on dining on terrified cultists, who will pose little threat to investigators. They will attack but are not armed except with small daggers and should be easy to dispatch — all have a base Dagger skill of 25% and 10 HP. Each round there is a 10% chance that the writhing tentacles of Hastur will miss all the cultists and get an investigator. (See *Call of Cthulhu*, 5th edition, page 108 for effects).

SEALING THE PIT

Robert Fletcher and Will Page are the only characters able to accomplish this spell on their own, as only they have the required number of POW to cast the spell, even with the aid of the crystals. If any of the other players attempt it they will need the help of others who know the spell if they wish to dispel He Who Is Not To Be Named.

There are small holes for the crystal wards on the front of each altar. Each hole is a representation of a howling face, interrupting the channels that lead to the yellow crystal in the floor. The seals must be inserted in this order: blue crystal left, green crystal right and yellow crystal center. The order is the same as they were laid out in the tray under the throne in Barker's house. A successful Know roll will allow an investigator to recall this order. Don't automatically ask for the Know roll; let them ask for the info.

Once this is done and the Seal Pit spell completed, the crystals will melt into position, fusing with the stone of the faces and interrupting the flow of sacrificial blood. Hastur will emit an earth-shattering howl, the pool will churn, and Hastur will be sucked into the reversed maelstrom. The large yellow crystal will cease to pulse and within four rounds will explode into a million tiny shards. The pool will suddenly appear to freeze in mid-motion, becoming a solid swirling shape. The pool is sealed.

The cultists will not pay much attention to the goings on at the altar — they are too deeply entranced. They will, however, actively bay for the investigators' blood as soon as the seals are put in place, banishing Hastur.

PURSUING JOSEPH BARKER

Barker (if alive) will attempt to flee. He is too drained magically to use any spells other than a 12 HP Deflect Harm. He will then fall back on his considerable skills with a rapier (91%). He is no easy victim. If cornered he will fight to the death. Investigators are in for a surprise when taking him on. Barker is so good he is allowed two strikes per round and is quite capable of taking on two opponents. It might be fun for the players to take Barker on in an extended duel. They won't often get the chance.

RESCUING LUCY HENRY

Lastly Lucy Henry has to be rescued. Given her proximity to the pool and the fact that cultists are shying away from being this close to their god, Hastur's full armory of attacks is available to the Keeper, making the approach to Lucy perilous indeed. Once the altar is reached, she is shown to be fastened with chains and locks, which will have to be shot off. She is fastened at the wrists and ankles, so four shots are needed to free her. Remember that reloading a wheellock pistol takes time, making the time spent so near to Hastur extremely tense and dangerous.

RESULTS

If the investigators accomplish all these tasks, they have done extremely well. All that truly needs to be done is to seal the pool. If Barker gets away, he can not reattempt the ritual unless he can get his hands on the spell which unseals the crystals (extremely difficult as it lies in only one place, the lost Temple of Scylla outside Athens). He could also attempt to free Hastur at the hidden Cave of Scylla located underground on the island of Sicily. Clues to the location of the Temple of Scylla and the Cave of Scylla can be found in ancient documents rumored to be located in Constantinople (Istanbul). If Keepers wish, Barker can attempt his evil plan again in a further Elizabethan adventure, or perhaps continue the story three hundred years later with a descendant of Barker attempting to locate the Temple and Cave in a 1920's adventure. Perhaps history repeats itself with your 1920's investigators being descended from these 1603 adventurers.

The rescue of Lucy Henry is an added bonus. If she is freed, she will be eternally grateful to the investigators and will show even more gratitude to Robert Fletcher, pledging her undying love for him, etc. Award Sanity points, etc. as you see fit. If they fail to complete any of the three tasks, Hastur will chew them up and spit them out, Barker will be free to worship whenever he pleases and terrible things happen: the Gunpowder Plot, economic hardship, the rise of Puritanism, eventual civil war and the beheading of Charles I in 1649. These things will happen anyway, but if the investigators fail, you can blame them for these events.

Epilogue: The Strange Fate of Christopher Marlowe's *The King in Yellowe*

Whether the investigators escape the clutches of Hastur or not, the fragments of Marlowe's *The King in Yellowe* disappear from literary history.

If the investigators are all killed, the house of whichever investigator in whose care the fragment was left will

be sold off. The manuscript will be parcelled with sundry other documents and may even be split up and auctioned or stored. If the investigators manage to get out, they themselves will endeavor to bury all knowledge of the fragment's existence.

Either way the manuscript disappears from circulation. In 1666, the house in which the fragment is stored or has been sold to is burnt to the ground, the Shakespeare/Croft penned sections being consumed in the conflagration. All that now remains is the original Marlowe work — just two and a half short scenes describing characters and the initial action in the mythical kingdom of Carcosa near the Lake of Hali. The house is rebuilt and, not being aware of the manuscript's origin, the owner of the house, Oliver Stockwell, has the few handwritten sheets bound into a volume of poetry. The original slim volume of poems had been owned by his wife, who perished in the fire. The book itself was damaged in the fire and Stockwell, wishing to preserve the memory of his beloved wife, rebinds the book. Mistakenly, he thinks the Marlowe fragments were part of the original volume and so has them bound in.

The book of poems, entitled *The Muse Awakes*, by a little known local poet named Adam Godley, goes unnoticed through the next hundred and forty years, passing from one hand to another. In 1811 it comes into the possession of a painter, James Lowther, who is presented the book by an admirer who had seen his work at a London gallery. Lowther renders several paintings based on the lunatic dreams inspired by the fragment of *The King*, which are briefly exhibited in a small gallery before the premises are shut down on the grounds that through the depraved canvases the gallery was spreading sedition and encouraging obscenity. Lowther is committed to an asylum shortly afterwards and commits suicide on his third day in the asylum.

Lowther's book disappears from view for another eighty years. In 1891 it falls into the hands of an unknown playwright who, demonically inspired by Marlowe's tiny fragments, writes the definitive *The King in Yellow*, developing the myth of Carcosa and the story of the King in detail.

The writer of this nineteenth century *The King in Yellow* removes the Marlowe fragments from *The Muse Awakes* and frames the four pages of yellowed script. Upon his insane death, the framed pages are auctioned. They are bought by the Library of the British Museum for the princely sum of four shillings and because no example of Marlowe's handwriting is extant, experts are unable to ascertain their origin, save for the fact that they bear some similarity to Marlowe's style and date from the right period, although the sheets could easily have been penned by somebody else. By 1922, the pages are languishing in one of the many storerooms at the British Museum, where there works a part-time curator and research assistant, Quentin Barker, a student of literature at Cambridge and heir to his father Charles Barker's East Trade Company shipping fortune.

Meanwhile, in northern Turkey, an amateur German archaeologist, Gunther Fass, breaks the seal on a doorway discovered two months earlier after a collapse at a salt mine in the region. Fetid air hisses out from the broken chamber, a hissing blast in which the German scientist swears he hears strange guttural, almost alien laughter ...

The End.

New Spells

Crystal Call

The caster must be in possession of a specially fashioned crystal which acts a a spell catalyst. The crystal does not have to be any specific jewel as it is the design of the jewel, the interrelationship of the facets and angles, that creates the spell. In fashioning the crystal, the caster must expend 10 POW to imbue the stone with its magical energy. Once the crystal is complete, it has a residue of magical energy which never dissipates. A small stone with the facets shown only once will have a base chance of success of 20%. A stone adds +10% for each additional time the facets are repeated.

When using the crystal as part of the calling rite, the caster must focus on the crystal (he does not need to be in physical contact with the crystal but must be in the same room) and channel a minimum of 5 POW into the rite while chanting the correct incantation. Each call costs 1d10 Sanity. A drop of human blood must also be dripped onto the stone. The chance of success climbs 5% for each victim sacrificed.

In the rite being performed by Barker, the crystal is particularly powerful. The facets are repeated five times, giving a base chance of 60%. Barker is expending 15 POW in the ceremony and sacrificing three victims (3 x 5% = +15%), and the worshipers are contributing another 10 POW for a total 100% chance of success.

Seal Pit/Dismiss Hastur

The caster of this spell must be in possession of the three crystals, which act as a catalyst for dismissing Hastur. Each correctly placed stone adds 20% to the chance of successfully dismissing He Who Is Not To Be Named. The caster must expend 7 MP to yield the initial 5% chance to dismiss. Placing all three stones correctly yields an additional 60% chance of success, totaling 65%. If the caster wishes to boost this chance to the full 100% successful dismissal, he must then expend an additional 7 MP. Therefore, to gain total mastery over the Seal Pit spell, he must expend a total of 14 MP and place all three crystals in their correct slots. Prior to placing the stones in their slots, the caster must also open a vein and drip blood onto the crystals. A drop is sufficient for each crystal.

Elizabethan Weapons

Pistols

Wheellock pistols have by this time been perfected. It is, however, illegal to carry such firearms, as it is also illegal to carry heavy weapons such as crossbows, etc. Wheellocks are permitted to be carried by investigators whose Credit Rating exceeds 60%.

Wheellocks are accurate up to a range of ten yards. Beyond that use extended range rules from *Call of Cthulhu* 5th Edition (page 36), using the double range rule of halving the chance to hit.

It was common for those arming themselves to carry two pistols cocked and loaded so as to be ready for attack. Investigators should be allowed to do this. However, pistols are too long to carry concealed. They would more commonly be carried on a saddle than on one's person. Also, on a roll of 98%+ Keepers may opt to have the gun misfire while being drawn. It's cruel, I know, but hey, these are cruel times. The two weapons/unaimed shots rule may also be used (page 36, 5th Edition).

Wheellock Pistol

Base Chance: 15%
Damage: 1d6
Base Range: 8 yards
Attacks per round: 1/4
Bullets in gun: 1
HPs resisting attack: 7
Cost of weapon in 1603: £7
Mal: 93 (representing poor powder/mishandled loading)
Availability: difficult

Firearms Statistics

	Base	Ammo/ Shot per rnd	Dmg	HP	Fail*
Harquebuss	15%	1	1d10/1d6/1d4	13	80-100
Blunderbuss	15%	1	1d10/1d6/1d4	12	80-100
Matchlock	10%	1	1d8	8	85-100
Wheellock	15%	1	1d8	8	87-100
Musket	20%	1	1d10/1d8/1d6	10	90-100

*Fail rates are based on the weapon's propensity to misfire, explode, not fire (due to damp), etc. Critical failures (97-100) should result in explosion, leading to 1d10 damage to user and maiming.

Range-based damage: The first stat is short range (1'-10'), the second medium range (10'-40') and the third long range (40'-80'). Apply modifiers if you wish for cover, poor light, etc.

Swords

Rapier would be the norm (foils are used for practice). Two-handed fighting with a main gauche in the off hand would also be quite normal. The main gauche was a weapon that covered the off hand and was used for parrying, etc. (in effect a small shield). It would also sometimes have a pointed end as a dagger. Two-handed combat is explained in *Call of Cthulhu* 5th Edition; parrying with the off hand and attacking with the other is allowed in the same combat round. Often a cloak wound around the off hand served as a parrying weapon. Schools of swordsmanship also taught the use of a stool for parrying!

In running the scenario I found that the attacking/parrying and dodge rules for *Call of Cthulhu* 5th Edition did just fine as long as the players were made aware that parrying and dodging were the order of the day. Players were also encouraged to make daring "swashbuckling" maneuvers (curtain swinging, table jumping) based on Dodge rolls.

Main Gauche

Base Chance (attack/parry): 25%
Damage: 1d3 (blunt)/1d4+2 (pointed)
Impale possible if pointed

Daggers

Most people would have carried a dagger (for eating and general use). This would probably correspond to the *Call of Cthulhu* 5th Edition switchblade stats (a 4"-7" blade).

Fighting knives (dirks, etc.) (7"-9" blade) would be unusual for middle class city folk but not unheard of. Lower classes would carry them as a common item, as would travellers for protection on the road. The upper classes had armed attendants to escort them, but with no police of any sort (constables were paid by merchants to guard *property*, not people), moving along streets and roads was dangerous.

Clubs and Truncheons

These would be carried in cities by those who had to be abroad at night. See *Cthulhu by Gaslight* rules.

Topics Divers and Amusing in London of 1603

Elizabethan London

The Elizabethan era in England is an age of the flowering of the Empire. Despite wars with Spain and religious strife, Britain truly became Britain. Elizabeth was until 1553 imprisoned in the Tower of London before becoming Queen on the death of Bloody Mary (her half-sister). She subsequently imprisoned her cousin, Mary, Queen of Scots.

Industry, exploration, colonization, the arts and sciences flourished during the Elizabethan age, an age in which the Queen was viewed by the populace as the monarch of monarchs, the model to be emulated throughout Europe.

Perhaps the greatest evidence of the flowering of society was the growth in the theater. In the early 1580's the Theatre became the first permanent playhouse in England, rapidly followed by the Rose and the famous Globe Theatre partly owned and run by Shakespeare.

London itself, by now the largest town in Europe with some 300,000 people by 1600, principally centered around what is still called the City of London, the mile-square area north and south of London Bridge. Architecture flourished, particularly with improvements in glass-making for windows and the introduction of chimneys, regarded as so spectacular an achievement that the chimneys of houses were often more ornate and spectacular than the houses themselves.

Personal hygiene was becoming more prevalent, even though people still doused themselves liberally with perfume to disguise odors. Recurrent outbreaks of plague may have had something to do with interest in remaining clean. In a letter of the time the actor Burbage exhorts his wife at home to keep the house clean and tidy to avert the vapors.

Despite these advances, though, London is still a city of squalor. The poorer areas of town are unrelentingly awful — muddy, filthy, rancid and unpleasant. Footpads and prostitutes abound in areas like the Liberty of the Clink and the city is awash with rubbish.

Medicine and science in general made leaps forward, particularly through the work of pioneers such as John Dee. Commerce flourished. The era also marked an influx of foreigners into the country, particularly Dutch refugees, many of whom settled in the Southwark area, adding to the spread of crafts and ideas.

Not that the age was free from repression: The poor were still sickeningly poor and the nobility uncaring and removed, although art and the theater united both rich and poor in a common appreciation of literature. Catholicism was suppressed but in many cases with little vehemence, to the degree that keeping quiet about religious loyalty was enough to avoid prosecution. Puritanism was beginning to rear its head. For the investigators, minor nobility and wealthy merchants, London in 1603 is a city of excitement, opportunity, and achievement — the jewel in Elizabeth's crown.

The Plague in London

The bubonic plague was a regular visitor to London during the late 16th and 17th Centuries. Carried by black rats (*rattus rattus*) that nested in attics and hay lofts, the disease was passed by flea bites which within two to three days resulted in a blackish rash (the rosie of ring-around-the-rosie fame), followed by egg-like buboes in the armpit, groin or neck. This was accompanied by fever and delirium, resulting in the dying often performing a macabre "dance of death." The plague, also called the Black Death, usually killed half of its victims within the first week. Before the afflicted died, however, their sweat, excrement and spittle became so fetid as to be overpowering.

The plague hit London in 1603. Although not as strong as the plague of 1592/93, the usual exodus from the city did follow. The London pest-house, in which the poor and those who could not flee to country estates were sequestered for the duration of their illness, filled once more. In May of 1603 (as in 1592/3) the theaters were closed by order of the Privy Council, justly fearing that where people gathered, infection would spread. The plague or just the thought of it should inspire blind panic in the investigators and in the populace. A person displaying symptoms was likely to be shunned completely.

EFFECTS OF THE PLAGUE

For game purposes, first have the investigator attempt to roll under 20 on d100. If he makes it, he will survive the plague. If he fails, subract 2 from STR and CON for each day of infection and subtract 2 from APP (because of rank smell, buboes, etc.). Also, after the first day of infection, start deducting 10 per day from the investigator's Sanity as delirium takes hold. The investigator will eventually expire from the loss of CON.

If the character has been successful in surviving the plague, he will still be subjected to the STR, CON and Sanity losses the fever brings. However, when any one stat reaches 1-3, the fever breaks and over a period of 1d4 days all the lost Sanity returns. Physical repair takes longer and returns at the rate of 2 per stat per day of recovery.

Christopher Marlowe

Marlowe, along with Shakespeare, was undoubtedly the greatest playwright/poet of his generation. Born two months before Shakespeare, in 1564, he was the son of a Canterbury shoemaker. In 1580 he went to Corpus Christi College, Cambridge on a scholarship for students preparing for the ministry. He completed the scholarship but did not take holy orders. Before he left Cambridge, Marlowe

had undoubtedly written his tremendously successful play *Tamburlaine the Great* dramatizing the exploits of a 14th century Scythian shepherd who conquered much of the known world as Alexander had before him. Marlowe was only 23 when this success blossomed. He followed it with *Tamburlaine, Part II* and others including *The Jew of Malta*, the epic poem "Hero and Leander" and the historical play *Edward II*, but the six remaining years of his life were not happy or quiet. In 1589 he was arrested for brawling with one William Bradley, in which the poet Thomas Watson intervened and killed Bradley. Both men were jailed but both were released.

In 1591 Marlowe was living with the playwright Thomas Kyd who in 1593, under torture, accused Marlowe of atheism and treason. In May 1593 Marlowe was brought before the Privy Council on these charges but died soon after in the affair at the Inn of the Widow Bull at Deptford.

Marlowe's *Doctor Faustus* was his greatest success. Faustus is primarily concerned with a German folk tale originally produced in English as "The History of the Damnable Life and Deserved Death of Doctor John Faustus." In it Dr. Faustus is a man obsessed with the pursuit of knowledge, who strikes a bargain with the devil in return for knowledge. The devil, however, exacts a terrible price, returning one night at midnight to claim the Doctor's soul for eternal damnation. It is possible that Marlowe, in search of the truth behind the legend — in an effort to understand a character who was essentially not his creation — contacted various personages concerned in arcane research such as Dee and Kelley.

For all that, Marlowe achieved an enormous amount in his lifetime. Poet, playwright, pamphleteer, homosexual in an age even more repressive than our own, atheist and unorthodox, Marlowe was perhaps the ultimate Elizabethan Renaissance man.

William Shakespeare

Born in Stratford-on-Avon in April 1564, Shakespeare remains the finest crafter of words in the English language. Shakespeare attended Stratford Grammar School, where he could have acquired a respectable knowledge of Latin, but he did not proceed to Oxford or Cambridge. He married Anne Hathaway in 1582 and seven years later was working in London as an actor and an already well known playwright. Shakespeare was primarily involved with one company, The Lord Chamberlain's Men, later the King's Men under the rule of James I. Shakespeare not only acted with the company but became one of its leading shareholders and principal playwright. The group contained many of the most famous actors of the time including his friend and business partner in the Globe, Richard Burbage, and Will Kempe and Robert Armin. In 1599 they built and occupied the Globe Theatre on Bankside, Southwark.

Shakespeare left us thirty-seven plays and numerous poems. Most were performed at The Globe at some time during his career. A great admirer and friend of Marlowe, Shakespeare is reputed to have written *Hamlet* as a tribute to *Doctor Faustus* and is also believed in some circles to have been the one to discover Marlowe's body in Deptford.

At the time of the scenario Shakespeare is 39 years old, hugely popular and successful, despite having been implicated and then exonerated of involvement in the recent treason of Essex. He lives in Cripplegate as a lodger in a French couple's home.

In 1610, he retired to Stratford and died six years later, leaving behind the greatest treasurehouse of wit, wisdom and storytelling genius in the English language.

Dr. John Dee

Mathematician, classicist, occultist, crystal gazer, inventor, speculator, spy, astrologer and Queen's confidant, John Dee is perhaps one of the most underrated and understudied shapers of the Elizabethan Age. Born in 1527, the son of a minor court official, during his lifetime Dee amassed one of the most famed libraries in the land. At its height it contained over 4,000 volumes, making it the second largest in Europe.

Dee was a true innovator, a scholar whose quest for knowledge refused to stop at the mundane, and frequently took him into the arcane. Referred to as "Dr. Dee, the great conjuror" by his enemy John Foxe in *Acts and Monuments*, Dee's great work has been consistently underestimated. He was particularly fascinated with early Christian hermetic texts and was a great admirer of Copernicus' work in this area. His interest in astrology, cabalistic theory and crystal-gazing stemmed from this work.

Six years older than Queen Elizabeth, Dee had made a prodigious sensation at Rheims College in Paris in 1550 when, aged only 23, he had given the first lectures on Euclid at a Christian university. He even turned his back on an Oxford/Cambridge education because he felt their terms of reference and academic curricula too narrow.

He set the date for Elizabeth's coronation by casting her fortune. He pressed for the foundation of an Office of Public Records and when turned down by Queen Mary founded his own — later used by many scholars such as the Royal Heralds. He worked on cartography and documentation for Drake's voyage when the explorer set off in 1577. He invented compasses and wrote on navigational techniques. He even spied for Elizabeth using none other than the code number 007.

In 1583 he left London for a tour of the continent in the company of Irishman Edward Kelley, who had become his assistant. Kelley, of dubious character — he'd had his ears cropped for forgery some years earlier — was an advocate of the crystal-gazing which Dee had become fascinated with. Dee confessed himself amateurish, at best, with this method of scrying but saw in Kelley a man with a genuine gift. Between them they contacted "angels" and received a language which Dee translated and christened Enochian.

Scylla and Charybdis

Scylla, originally a beautiful woman transformed by enchantress Circe or Amphitrite, is represented by a serpentine creature usually with six heads. In the Odyssey Scylla snatched six men from Odysseus' ships. Scylla is normally depicted as living in a cave opposite the ferocious whirlpool Charybdis. The proverb "between Scylla and Charybdis" roughly corresponds to the modern "between a rock and a hard place." The centurion Gaius Antoninus, confusing his Greek mythology, describes Hastur as being like Scylla rising FROM the pool which he likens to Charybdis.

Liberties Taken with Historie and Geographie

Though I've tried to be as accurate as possible in the locations and times used in the scenario, I have taken liberties here and there.

Specific dates and venues for plays are my choices, the reality being uncertain. In particular, having *Hamlet* performed for the first time in January 1603 is my own invention, as is Richard Burbage's performance in the lead role (although Burbage as the lead was likely the case). Certainly Shakespeare wrote the tragedy between 1601 and 1602, although when it was first performed is unclear — most likely it was late 1602.

The plague of 1603 did not become epidemic until May, when the theaters were closed until the following April. However, I imagine that the first stirrings of the plague, supposedly brought by foreign (perhaps Dutch) sailors were being felt in the early part of the year.

I have ignored certain aspects of history like the ever present tumult in the Low countries for ease of plot development, but I should imagine that travel between London and Amsterdam was a common occurrence despite the civil strife in the Netherlands.

I have also taken some liberties with the life of Dr. Jon Dee. I am presuming that he stayed some time in Mortlake upon his return from Europe in 1589, during which time he established his relationship with Barker *et al.* By 1603 he had, indeed, taken up his wardenship at Christ's College, Manchester, where he is encountered by the investigators. His ill health is, of course, due to his obsessive study of the Olaus Wormius translation of *Necronomicon* obtained during his sojourn in Bohemia in 1585.

On a final note, the two quotes that appear from *The King in Yellowe* and the original fragment of *Doctor Faustus* are entirely my own inventions. My apologies to the shade of Christopher Marlowe if I've given offense with my lousy interpretation of his genius. I'm quite sure he's spinning in his grave.

Elizabethan vocabulary

(TC = Thieves' Cant)

abram (TC) — mad

ague — malaria

aqua fortis — nitric acid

aqua vitae — brandy

arquebus — primitive musket fired with a slow lighted match

backsword — heavy one-edged sword

bale of dice (TC) — 2-3 matched dice

falling band — Puritan type plain linen collar worn instead of a ruff

bastard sword — could be used one- or two-handed

biggins — close fitting cap all ages and social stations

bombast — stuffing for clothes

bouse — slang word meaning alcoholic drink

bousing ken (TC) — worst kind of pub

bread sippets — slices of bread laid under meat to soak up the juices

buck — large wooden wash tub

buckler — small leather shield

Canary — fortified wine

canions — loose breeches

carrell — cubbyhole office in a library or cloister

caudle — hot spiced wine drink made with gruel

charger — a serving dish

clapperdudgeon (TC) — beggar

the Clink — debtor's prison

close stool — chamber pot hidden inside a seat with a lid

clyster thread — inserted in the skin to cause localized irritation; believed to draw infection out of another part of the body

cockle or corncockle — a weed of cultivation

cog — a cargo ship

collops — slices of meat

comfits — sweets

complected — the balance of one's humors (q.v.)

coneycatch — to con or cheat

courser — a large horse specifically bred for tilting, an Elizabethan festival similar to a joust

cruse — a clay jar

cuirass — a piece of armor covering chest and back

dag — early pistol

duds — clothes

filch — to steal

flux — dysentry

to foin — to stab with a spear

French pox — syphillis

goodman/goodwife — term of respect for a common person

gossip (literally God-sibling) — old friend, especially female

groat — a four pence piece

halberd — spearhaft with a blade. Like a cross between an axe and an old-fashioned tin-opener, still carried by the Yeoman of the Guard at the Tower

highmen/lowmen — dice altered to throw low or high

humor — basic to Elizabethan medicine; four humors combined to make a man: blood (sanguine humor), phlegm (phlegmatic h.), yellow bile (choleric h.) and black bile (melancholic h.).

Iconoclasts — Protestant religious hooligans who broke up images on the grounds that they were idolatrous

jakes — toilet

leman — male or female lover

lour — money

Marrano — Spanish or Portuguese Sephardic Jew converted (at least nominally) to Christianity

melancholie — depression

mint — money

nightrail — nightgown, dressing gown

nithing — wimp

orangado — candied orange peel

the ordinary — set meal at an inn, normally stew thickened with vegetables and bread

palliard — beggar

pannam (TC) — bread

passado — fencing lunge

patten — high wooden overshoe worn to keep expensive leather out of the mud

penner — leather pouch worn on the belt and used by clerks to carry pens, penknife and ink

petard — explosive charge used in sieges

piccadils — border of cut work inserted on the edge of an article of clothing, especially a collar or ruff

pike — very long, thick spear used against cavalry by men standing in serried ranks

pillicock — flattering word for a young boy; penis

points — laces for tying clothes shut or together

pottage — stew

posset — warm or medicinal drink

prig (TC) — to steal

primero — complicated card game similar to poker

punk — whore

recusant — someone who broke the law by refusing to go to church on a Sunday, usually a Catholic

rushlight — cheap candle made by dipping a dried rush stemm in tallow (also called a tallow dip)

sack — sherry

samite — heavy satin

Secretary Hand — old style of handwriting similar to German Gothic

stays — corset

stews — brothel

stockfish — dried unsalted cod

stomacher — boned triangular piece of cloth, often embroidered or jeweled, worn under the front lacing of the bodice

tertian fever — three day malaria

tester — canopy of a four poster bed

tobacco — introduced to England from America by Hawkins (contrary to popular belief) and rapidly becoming very fashionable; by 1603, it was often cut with incense or other herbs

trencher — dinner plate, earlier of coarse bread or wood, now of silver or pewter

trucklebed — small bed on wheels normally pushed under another bed when not in use

trull — whore

Tonnage and Poundage men — Customs officers

upright man (TC) — sturdy beggar or vagrant

veney — wound or blow; hit or thrust in fencing

veney stick — heavy stick like a sledgehammer handle used for sword practice

playing a veney — friendly practice fight with sticks, occasionally ending in broken noses

winding up a jack —winding the clockwork mechanism for turning a spit, latest kitchen technology

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Character Summary

Character Generation

EDUCATION STAT

If creating new characters for this period, have the player choose the character's profession and simply adjust EDU based on that.

For example, one character chose to be a street beggar, hence altering the stat from 3d6+3 to 2d6 (possible 2-12, average 6). This reflects the fact that a 17th Century beggar would have probably never even looked in the window of the school, let alone set foot inside the door.

Use your discretion in this one. Don't ruin your player's chance of having a reasonably able character to play, but there would be no such thing as a university-educated beggar in the 1600's. If EDU is particularly lousy (a 1 or 2) boost the player's skill allowance by 50 or 60 points as a kind of streetwise/apprenticeship skill level.

SKILLS

The Investigator Sheet for the 1890's was used as the base for skill levels. The following skills are not applicable to this time period: Anthropology, Archaeology, Biology, Chemistry, Electrical Repair, Geology, Martial Arts, Operate Heavy Machine, Pharmacy, Photography, Physics, Psychology, Firearms. All other skills not specified for the characters are at the base level for the 1890's. There are also a couple of new skills explained below.

Alchemy constitutes much of the Chemistry and Physics skills. It represents the character's ability to recognize certain chemical compounds, physical properties of items, etc. Example: John Dale is investigating a strange cabalistic group and finds himself in the cabal's secret laboratory. A number of compounds are on a desk. Using his Alchemy skill he is able to recognize them as saltpeter, sulphur and arsenic. Base chance: 15%.

Philosophy represents a character's understanding of arguments regarding the nature of being, and also a basic psychology roll. A player with an understanding of philosophy may be able to understand the machinations of the mind of a madman and extrude some reason from it. Base chance: 5%.

First Aid (Apothecary)/Biology is more simple than today's and is dependent on the availability of natural remedies. Base chance: 10%.

Investigators

Robert Fletcher, Printer, age 26

STR 11	CON 8	SIZ 9	INT 13	APP 12
DEX 12	POW 14	EDU 15	SAN 50	HP 9

Weapons: Dagger 60%, Thrown Dagger 45%, Wheellock 20%
Skills: Art/Design (plates, manuscripts, etc.) 45%, Climb 40%, Credit Rating 35%, Library Use 55%, Listen 50%, Mech Repair 50%, Occult 25%, Ride: 30%, Sneak 25%, Spot Hidden 60%; Languages: English 75%
Colleges/Degrees: None
Birthplace: London

Robert owns and runs a small printing works located at Blackfriars in London. He is an acquaintance of Russell and joined this small circle of friends through his knowledge of Russell.

George Scraggs, Manservant to Robert Fletcher, age 19

STR 7	CON 11	SIZ 15	INT 12	APP 16
DEX 7	POW 13	EDU 5	SAN 65	HP 13

Weapons: Butcher Knife 55%, Wheellock 20%
Skills: Art/Draw 5%, Bargain 30%, Conceal 25%, Fast Talk 35%, Hide 35%, Jump 20%, Library Use 0% (can't read), Listen 35%, Locksmith 40%, Sneak 40%; Languages: English 25% (limited vocabulary)
Colleges/Degrees: None
Birthplace: London (Cheapside)

George was born in the Cheapside area of London and orphaned at an early age. He turned to petty crime, a career he pursued with some vigor until Robert Fletcher caught him trying to break into Fletcher's newly established printing works. Fletcher found him sharp-witted and intelligent if lacking in schooling. Fletcher subsequently apprenticed the lad and four years later George is busy learning his craft and also learning to read and write.

Henry Russell, Bank Clerk, age 32

STR 10	CON 12	SIZ 12	INT 14	APP 16
DEX 9	POW 9	EDU 13	SAN 45	HP 12

Weapons: Dagger 40%, Rapier 65%
Skills: Accounting 75%, Bargain 45%, Credit Rating 50%, Dodge 25%, Law 30%, Library Use 60%, Listen 35%, Persuade 55%, Spot Hidden 40%; Languages: English 654%
Colleges/Degrees: Cambridge (Mathematics; incomplete)
Birthplace: London

Russell is a friend of Simon Page from their University days. His academic career was cut short by the sudden death of his father, a profligate man who left many debts. Russell, a mathematics prodigy, thus had to forgo his studies and take a position in a bank working as a clerk. He is dissatisfied and capable of far greater things. He is a keen astronomer and is fascinated by order and the mathematical scheme of things. He is also a good friend of Robert Fletcher.

Matthew Holland, Surgeon, age 34

STR 11	CON 9	SIZ 9	INT 15	APP 11
DEX 14	POW 10	EDU 14	SAN 50	HP 9

Weapons: Rapier 50%, Wheellock 35%
Skills: Apothecary 50%, Credit Rating 65%, Library Use 50%, Listen 35%, Medicine 35%, Philosophy 70%, Ride 45%, Spot Hidden 40%, Swim 40%; Languages: English 70%, Latin 40%
Colleges/Degrees: Cambridge (Medicine)
Birthplace: London

A contemporary of Page, Croft and Marlowe, Matthew was involved in artistic pursuits while at University but gave up as his work as a doctor took over. He has been most facinated with recent developments in medicine and is considered something of a crackpot because of his theories on the uselessness of leeching and his ideas about blood circulation.

Simon Page, Actor and Colleague of John Croft and Christopher Marlowe, age 32

STR 13	CON 11	SIZ 10	INT 11	APP 12
DEX 12	POW 10	EDU 13	SAN 50	HP 11

Weapons: Rapier 35%
Skills: Act 60%, Bargain 30%, Credit Rating 55%, Fast Talk 35%, Hide 20%, Library Use 40%, Persuade 30%; Languages: English 65%, Greek 35%, Latin 40%
Colleges/Degrees: Cambridge (Classics)
Birthplace: London

Simon now works with a small touring theater group, the Just Men, putting on productions of various plays for nobility throughout the country. He has achieved some small reputation as a consummate actor and a poet of no small talent. His star is quite definitely in the ascendant. Simon comes from a well-to-do merchant background. He tolerates his younger brother, Will, who is something of a spendthrift.

Will Page, University Undergraduate and Spendthrift, age 25

STR 13	CON 11	SIZ 11	INT 14	APP 13
DEX 11	POW 16	EDU 12	SAN 80	HP 11

Weapons: Rapier 25%
Skills: Bargain 30%, Credit Rating 40%, Fast Talk 45%, Law 50%, Listen 60%, Persuade 35%, Ride 25%, Spot Hidden 45%; Languages: English 60%, Latin 40%
Colleges/Degrees: Cambridge (Law; in process)
Birthplace: London

The younger brother of actor Simon Page, Will is a something of a hedonist. He takes his life and his studies as they come and thinks nothing of spending his allowance in a very haphazard way — wining and dining and whoring his way through college. Simon takes a dim view of this and when Will comes into contact with Henry Russell, Russell will be extremely disapproving of his profligate lifestyle.

"If you know anyone who performs rituals not of the Catholic Church, eats meat during Lent or other Holy Days on which it is forbidden, does not attend Church on Sundays or voices beliefs that are other than the teachings of the Holy Catholic Church you are requested to come forth and denounce them."

The Edict must be read in church. Then the inquisitor should raise a crucifix in front of the congregation and ask them to hold up their right hands and swear a solemn oath to support the Inquisition and its ministers. The Edict should then be pinned to the church door for all to see.

Garden Handout #1 — Edict of Faith

You hear someone knocking on your door. It is Conchita. She asks to talk to you at once, saying that she must confess. As you kneel together she seems to mesmerize you and you feel your will seeping away. She takes your hand and leads you outside to the stables. Once there she suddenly assumes a demonic form and tries to ravish you, grappling you with inhuman strength as you try to break free. You struggle, but find that you cannot take your eyes off of her or turn and flee. You clutch blindly at the wall and your hand falls on the shaft of a pitchfork. You grasp it and lunge, impaling her on the prongs. Black ichor gushes from the wound and she collapses, convulsing unnaturally. Dazed and weak, you fall to the floor and pass out.

Garden Handout #2 — Vidal's Dream

You dream that you are standing before the left wing of the Hieronymous Bosch triptych in the King's chambers. As you examine the disturbing artwork, the top section, where the rebel angels are being cast from heaven, begins to animate. The figure of God speaks to you, demanding that you kneel before Him that you might receive the spirit of God. You do so and the insect-angels fly from the picture and into your mouth. You gag and pass out.

Garden Handout #3 — Alonzo's Dream

You have a restless night of troublesome dreams, filled with rustling noises, that you are not quite able to remember.

Garden Handout #4 — Bad Dreams

"... If the terrible work I have translated is correct, the origin of man is not as it is told in the Bible. Man was not made in the image of God, but rather in the image of things from a place called Yuggoth. ...

"... The work tells of the moon being used in the plans of the terrible Great Ones, whom are written of in that terrible black book by the mad Arab. Could humanity be a pawn in a cosmic game? ..."

— From Dr. Samuel Winchester's journal

"... It hangs over us all, a doom waiting for its time. Rightly do the superstitious fear the moon and its creatures, for it marks the very doom of man. I feel its weight pressing down on me even now. Would that I had not read the vile book! They have come to know that I have spied on them through my glass. My time is near. ..."

— From Calvin Weyston's writings (17th century, translated from the original Latin)

Blood Moon Handout #4 — Excerpts from Dr. Ch'en's Journal

Two Scientists Missing on the Moon

(REUTERS) NASA reported today that Dr. Natalie Jones and Dr. Daniel Stevens failed to return from a routine sample gathering expedition on the dark side of the moon. The two American scientists are part of the international scientific team assigned to the UN Scientific Moon Base.

When questioned by reporters about the missing scientists, NASA spokesman Jennifer Woods said, "We have complete confidence that the two scientists will be found. A search began the moment they failed to check in."

One Scientist Found, Other Still Missing on Moon

(AP) NASA reported that Dr. Natalie Jones was found earlier today by searchers. Dr. Jones was found in a catatonic state and has not yet regained consciousness. The other American scientist, Dr. Stevens, is still missing.

NASA spokesman Jennifer Woods said, "We do not yet have the details of what happened. Dr. Tensler, the UN team leader, has suggested that some sort of suit failure may be responsible for Dr. Jones' condition. The search for Dr. Stevens is continuing with help from the UN Mars Mission Base. We expect results soon."

Scientist's Body Found on Moon

(AP) The body of Dr. Daniel Stevens was found today by a search team from the UN Mars Mission Base. According to reports from those who found the body, it was horribly mutilated.

The other scientist who had been missing, Dr. Natalie Jones, briefly regained consciousness today, but soon relapsed into a catatonic state. According to NASA officials, she will be returned to Earth on the next EMV.

In response to recent developments, NASA spokesman Jennifer Woods had this to say: "The available evidence points to two cases of suit failure. It is believed that the extreme cold caused the suit seals to fail and this resulted in Dr. Stevens' death and Dr. Jones' condition. Rumors that the scientists may have been attacked by aliens on the moon are entirely without any factual basis and are products of the irresponsible electronic tabloids."

Scientists Detect Mysterious Radiation and Magnetism on Moon

(AP) Scientists at the UN Scientific Moon Base reported today that their instruments had detected zones of odd radiation as well as mysterious areas of magnetism. Said Dr. Ch'en, a Chinese scientist assigned to the UN base, "It is very odd. This sort of electromagnetic activity is unprecedented."

NASA spokesman Jennifer Woods informed reporters that there is no indication that the radiation and magnetism were in any way responsible for the tragic death of Dr. Stevens or for Dr. Jones' continuing catatonic state. Woods neither confirmed nor denied the rumor that NASA was forming a special team to investigate the incidents.

Blood Moon Handout #1 — News Reports

"... Does it not say in the book of Revelations that the sun shall become as black as sackcloth and that the moon shall become like blood? Shall not these signs mark the end of man on earth? Shall not the reign of man come to an end on that dark day when these signs become evident to all? Would it not be best to heed the word of God now and avoid the doom that shall surely come to pass when the moon becomes like blood? ..."

"... God gave the Earth to man, but wisely He did not give the stars and space to man, for that is the realm of His adversary. Man was not meant to journey forth into that realm of darkness. The only reasons to go into space would be to challenge God's rightful place as Lord and Master of all or to join with God's vile adversary. Man should remain here on His Earth and concern himself with the salvation of his soul. ..."

Blood Moon Handout #2 — Excerpts from the Writings of the Brotherhood of Christ

"... Patient expresses a sincere belief in the existence of supernatural entities. Some of these beings, the "devils out of space", supposedly dwell on the moon and have visited the Earth "spreading temptation and sin, offering to remake man in their image." Another is supposed to "... lie dead, but not dead ... beneath the waves ... in the corpse city ...." The patient sees these beings as inimical to humanity: "We are nothing to them ... madness and death for man ... the moon ... smash us back into the primal ooze ... Neil has the book ... my mind is gnawed from the moon ...." It is likely that the content of his delusions have their origin in his previous work on space-time and his research on the moon, as mentioned in his NASA files.

"... The patient is showing signs of marked improvement. The abnormal metaphysical myth gestalt he previously expressed a belief in has been replaced with a more conventional Christian style mythos. However, he still fears the moon, refuses to go outside at night and still insists on heavy sedation when he sleeps."

Blood Moon Handout #3 — Excerpts from Dr. Rice's Medical Records

January 4th

Dear friend. My sojourn in parts foreign is at an ende. I am at lodgings in Southwark not far from the bridge at Stoney Street, come sup with me two days hence to ring in this newe year. Bring guests of your own choosing as I have not enjoyed amiable English companie for some long time and it would be refreshing to hear my mother tongue used in its proper manner once again.

Your friend,
John Croft.

King of Shreds Handout #1 — Letter from Croft

May 21st

Three nights ago J. took me to the maelstrom. Several others were there, though I recognized none save for one who conspired to keep his face hidden although I caught sight of his face and 'twas none other than young David Moore the composer, a regular of the Mermaid Inn! I was nervous with excited anticipation. More fool I. My sanity has deserted me, my mind has been scored by talons of fear so profound I find myself sleepless, despairing, without hope. My hands shake uncontrollably. I have not left the house since that night. I do not know what to do ... I am insane.

May 29th

J. has called. He wants me to go with him again. He says the king demands it. I refused. I told him I would have no more to do with it. He countered with blackmail. He threatens me with my own lifestyle! I have been arrested once this month for heresy, of which I am only now guilty. I cannot refuse him. He has told me to meet him in Deptford tomorrow. I will try to reason with him then. I'truth I think I would chose Marshalsea over the fear. 'Tis one prison or another. I shall tell him so on the morrow.

King of Shreds Handout #3 — Entries from Christopher Marlowe's Diary

Dear Robert,

I leave this note in the hope that you may be able to help me. My dear cousin by marriage, from Amsterdam Marijne Barents, was due to meet me at my home two weeks ago yet she has not arrived. I have sent word to her father in Holland yet he says that she boarded a boat for London on the appointed day. He sent her to first stay with an old friend, Johannes van der Wyck, a jeweller with premises on London Bridge. I have visited this shoppe and there is no reply to my knocking. Indeed, it appears as if the shop has been closed for some time. Please, I know this may seem a strange request but I have nowhere else to turn, please help me find my cousin.

Affectionately yours,
Lucy.

King of Shreds Handout #4 — Lucy's Letter

King of Shreds Handout #5— Yellow Sign

It has come to my attention that a certain scribbler of playes, John Croft, has been speaking in the Mermaid Inne of things which should not concern him. Croft has apparently come into possession of Marlowe's ramblings. A curse on writers who insist on jotting everything down. He has been dabbling, in association with William Shakespeare of all people. Croft, thankfully, is no longer with us — his amateur meanderings have taken their fateful toll. Shakespeare, however, is still extant and must be taken care of. Do what you feel necessary.

Joseph.

King of Shreds Handout #6 — Note to van der Wyck

Dearest Lucy,

I have returned from my travels. Oh, how I've missed you. I must see you for my heart burns with an unbridled desire to kiss your sweet lips once more. Meet me in St. James' Park in an hour — Joseph.

King of Shreds Handout #9— Note in Lucy's House

Nineteenth October, Yeare of Our Lord 1602.

Having returned from Heidelberg I have been presented with a most curious item, indeed. A small box, the delivery of which has brought with it some unhappy and melancholic memories of the past. It would appear to be my deare Christopher's bequest to me. A small wooden affair, simply bound with string and sealed with wax. I'truth I cannot bring myself to open it for fear of the memories it will stir in me.

Twentieth October, Yeare of Our Lord 1602.

This morning I pluck'd up the courage to open the box and to my amazement it contained some of Christopher's unfinished work, along with his diarie. It did indeed bring back many sad thoughts but more besides, a feeling of tremendous excitement and pleasure. These are Christopher's last works, unseen, unspoken of for nigh on ten years. I have read them and have resolved to attempt the completion of one work in particular, a playe Christopher began shortly before his untimely demise. It is my fondest wish that I will complete it, yet I know in my heart and soul that I am not of sufficient stature artistically to undertake so massive a task. As such I have resolved to approach the one man who perhaps matches deare Christopher's genius. William Shakepeare.

Fifthe November, Year of Our Lord 1602.

I have agreed with Will to begin work on my deare Christopher's unfinished last worke. I have not been this excited since the first staging of "Neoptolemus" in Cambridge. Will has lent me some money and I am celebrating with a bottle of gin and a haunch of beef. The gin is cheap and badly distilled but the taste is as nectar to Odysseus, the beef like ambrosia. I shall write tomorrow.

Twelfth November, Yeare of Our Lord 1602.

Our childe grows in stature with each passing day! Will is an inspiration, as is dear dead Christopher, much though it may paine me to remember. I believe I have learn'd as much from Will in one short weeke as I learn'd in all my previous years.

We have completed the first scenes, although I must confess that Christopher had the structure complete for the most parte. We are now proceeding with the most difficult task, creating from nothingness. It must be worthy of the standards Christopher has set for us. Will is due to meet me at the Mermaid tomorrow evening. I am much looking forward to our meeting. Until then I shall busy myself with collecting the divers pieces of scenes IV and V of the first Acte that are extant.

Thirteenth November, Yeare of Our Lord 1602.

after noon;

I have slept long, not having finally found my reste until deep into the night. I have made an astounding discoverie — Christopher's work is not a fantasy. It is truth. As plain as the nose on my face, his King in Yellow is based on his owne mysterious experiences! He must have infused Faustus with his learnings and then desired to set out the truth of his own findings in "The Kinge in Yellowe". I cannot wait to tell Will of this.

night;

My meeting with Will did not go well. I told him of my findings about Christopher's playe and, profoundly shocked by his friend Marlowe's diabolic researches, Will has foresworn any further involvement in the completion of the play! I tried to explaine that it was nonsense, but he was adamant that such dabblings imperilled the participants very soul. I shall have to try and bring him 'round. I will call on him tomorrow, when he has had a chance to calm himself.

Fourteenth November, Yeare of Our Lord 1602.

Success, Will has agreed to return to work. We shall start this evening.

Seventeenth November, Yeare of Our Lord 1602.

We have run aground. Having completed scenes one and two of the first acte, we have come unstuck. We have sat for hours and I confess we are both near to pulling hair out by the roots in blind frustration. Will has gone, saying that reste may do us both good. Perhaps he is right. I shall relax by reading Christopher's diaries.

Twenty first November, Year of Our Lord 1602.

I have persuaded Will to re-enact some of Christopher's research detailed in his diary. We have been stranded by the muse for a week now and I am getting desperate. All is in readiness.

Twenty third November, Yeare of Our Lord 1602.

I can scarce believe it. I have slept for almost a day and a half after performing the rite. It was incredible. Will and I contacted a ... an entity is all I can describe it as. Such wonders it showed me, such unbridled power of speech and thought. I can scarce contain my pen. Inspiration spills from me like water from a fount. I know not where Will is. I can hardly remember the rite itself. I have to begin work now.

Twenty sixth November, Yeare of Our Lord 1602.

I have seen Will this evening. He was at the Mermaid, drinking far more than is usual for him. He has refused any further involvement in my work. He complains of nightmares when he sleeps, visions when awake. He will not continue. I have tried to persuade him otherwise, saying that Christopher's course was correct but badly managed. Will has warned me off. I am imperilling my immortal soul, he says. Ha! I have no further need of him. My vision surpasses his. I have a new muse now. I shall summon it again tonight.

There are no more entries until January 1, 1603 (the last entry). The handwriting here is shaky and weak and the speech confused.

1 January, Yeare of Our Lord 1603.

He came again tonight, almost unbidden. I have tried to stop it, but oh! the rapturous knowledge each visit brings. But I know payment is due. Like the piper, the king demands his viscous due. I am drained. Will called earlier, once again asking me to give up my work. His jealousy is understandable and amuses me greatly. I am weak and feel unwell but the joys each night bringes! My king make me great ... khadath ryah y'greck chaj'd ogn!

King of Shreds Handout #2 — John Croft's Diary

"... We arrived at the foul chamber in the dead hour of the night and saw from afar many torches and braziers blazing at the hill. We quickly surrounded the site and our ears were assaulted by the chanting of the heathens within. The words were not known to me but I divined that they effected the summoning of a god known to them as Aa'es Dur or some such.

"We entered the chamber and found ourselves confronted by a writhing and contorting sea of humanity. Fully two hundred evil men and women, many naked and performing acts of disgusting lewdness, acted out the ceremony attended by sundry creatures, the winged spawn of Hades itself. In the midst of this horror lay a pit, no a pool, a swirling, spinning maelstrom of thick oozing silver, like foul Charybdis of legend, from which the foulest odor emanated.

"Suddenly the chief of this band of demons raised up his arms and a hush descended before being shattered by a gurgling, bubbling clamor as the pit was first sucked into itself and then expanded washing over its banks. And from it came a creature more hideous than anything I have ever seen, indescribable but like Scylla of legend, heads or tentacles snaking out to grasp victims and rip them asunder ... I can think on it no more.

"It is enough to say that those that remained of my men, and there were many driven to insensible madness by the sight, set about the destruction of this place. In this endeavor we were assisted by the work of one of the natives of this land, who upon learning of our mission had begged us to let him help. His compatriots described him as a man of great magical powers who could dispel many evils. I was skeptical of his motives and highly dubious of his powers but I let him come, believing it could do no harm.

"The miracle he performed I remember vividly. While my soldiers laid waste to the foul worshippers, this man, called druid by his fellows, scampered to the very lip of the pit from which the monstrosity issued forth. From a leather pouch he produced three shining jewels of different colors, one blue, one green and one yellow. These he placed on the ground in front of him. He then knelt over them and, taking a small dagger, he carved a long gash in his palm, letting the blood spill over the stones, which hissed and crackled as the blood dripped upon them. Just as the creature reached a snakelike tentacle toward him he thrust the stones in sequence into slots on each of three horrible altars, screaming words that sounded like 'aian fol talanna chu' as he slotted the last crystal, the yellow stone, home into the central altar. And suddenly the monster was gone and the pit sealed like stone.

"However, this wizard was very much drained by the experience and I was later told that he had to expend much energy and magic to effect the dismissal of the beast in the pool. A lesser man would not have been able to complete the spell. I thank the gods I let myself be persuaded, and allowed him to accompany us to that dread pit. ..."

The first performance of William Shakspere's tragedie "Hamlet" will take place in the Globe Theatre, Bankside on January the 8th. The parte of Hamlet, Prince of Denmark will be played by Richard Burbadge with the Lord Chamberlain's Playeres in sundrie other roles.

King of Shreds Handout #7 — Hamlet *Poster*

Some eight months ago, late April or early May, the Globe was presenting Jonson's play *Every Man in His Humour*. You had asked your then lady-friend Lucy Henry to accompany you to the performance.

After the play you met several friends who included in their company Joseph Barker, a poet whose request to have work printed was turned down by you with the excuse of a heavy workload.

The company adjourned to a nearby tavern and talked long into the night about the play. Lucy paid scant attention to Barker and Barker left after perhaps an hour. You dismissed the incident, completely forgetting the meeting until now. Several weeks after taking Lucy to the play, she informed you that your relationship was at an end. The two of you argued, you accusing her of taking a new suitor, an accusation she denied.

You parted company until you received her message about Marijne. You still harbor deep affection for her and had hoped the disappearance of Marijne Barents would reunite you. That now seems unlikely. You now feel wracked by guilt and have a ferocious desire to rescue your unfortunate love.

King of Shreds Handout #10 — What Robert Fletcher Remembers about the Night at the Globe Theatre

King of Shreds Handout #8— Excerpt from Diabolis Britannia

"We arrived at the foul chamber in the dead hour of the night and saw from afar many torches and braziers blazing at the hill. We quickly surrounded the site and our ears were assaulted by the chanting of the heathens within. The words were not known to me but I divined that they effected the summoning of a god known to them as Aa'es Dur or some such. We entered the chamber and found ourselves confronted by a writhing and contorting sea of humanity. Fully two hundred evil men and women, many naked and performing acts of disgusting lewdness, acted out the ceremony attended by sundry creatures, the winged spawn of Hades itself. In the midst of this horror lay a pit, no a pool, a swirling, spinning maelstrom of thick oozing silver, like foul Charybdis of legend, from which the foulest odor emanated. Suddenly the chief of this band of demons raised up his arms and a hush descended before being shattered by a gurgling, bubbling clamor as the pit was first sucked into itself and then expanded washing over its banks. And from it came a creature more hideous than anything I have ever seen, indescribable but like Scylla of legend, heads or tentacles snaking out to grasp victims and rip them asunder ... I can think on it no more. It is enough to say that those that remained of my men, and there were many driven to insensible madness by the sight, set about the destruction of this place.

"The people themselves were intent on their god and we attacked, losing many but eventually driving the creature back from whence it came and, when our terrible duty was done, we sealed up the foul pit for ever more."

(This last paragraph replaces the original paragraphs which described the Seal Pit spell carried out by the druid.)

King of Shreds Handout #11 — Excerpt from Barker's Translation of Diabolis Britannia

☞ *King of Shreds Handout #12 — Translation of Parchment from Throne*

Genoa

Twelve months ago I received this chair as part of the cache of goods brought back from Giovanni Gallacci's last trade visit to the Far East. On that journey he travelled deep into the heart of Cathay, further than reached before, to a place where he encountered a terrible people known as the Tcho-Tcho. Upon encountering members of this tribe, Giovanni attempted trade but they fell upon the Europeans, killing many. Giovanni gathered the bulk of his remaining men and entered the village of the Tcho-Tcho, where he saw deprivation on an unprecented scale. Human sacrifice and torture of the basest nature greeted him wherever he turned and filled with righteous rage he and his men slaughtered the inhabitants.

When they had dispatched the tribesmen all that remained was one old man who called himself Apan Tu, who begged that they not slaughter him. He requested in his own manner to convert to the one god and to be brought to civilization. Gallacci brought home the man and the great chair which had stood in the center of the village.

Apan Tu caused much sensation when he returned. Foolishly seeking the attention of my peers and the social glory that would entail, I requested that Gallacci allow Apan Tu to enter my service. Since I had funded Gallacci's trade mission, my request was granted. Gallacci also presented me with the chair. This was to prove my undoing.

For Apan Tu had not truly embraced the one faith and was indeed conducting his vile rites in my own house, taking children from the street and sacrificing them to his foul god. This I witnessed one night for I was restless and could not sleep. I ventured downstairs and heard noises coming from the study where the chair rested. Peering around the door I saw Apan Tu, kneeling before the throne, a look of undisguised glee on his face, while in the chair sat a creature so horrible I can scarce bring myself to describe it. Tall, monstrously so, clothed in multi-colored rags, a mask in one hand and its face ... a mass of writhing tentacles, snaking out, attaching themselves to the screaming visage of a child of no more than ten, sucking the life from the frail waif.

Later, when my sanity was recovered, I confronted Apan Tu, who merely laughed at me and said that what I had seen was merely the first form he had summoned; later he would summon another form from the depths of the sea itself. Filled with fury I took my rapier and plunged it through his black heart. As he died I dragged from his diseased mind the way to stop this unholy beast in its vilest form. It involves the use of three crystals of blue, green and yellow, which Apan Tu had brought with him. Apan died before I could extract the exact method of employing these crystals. However, I retrieved these jewels from Tu's belongings and now I seal them into the compartment I have fashioned in the base of this foul throne.

To those who own this chair after I have perished, take heed. It will bring nothing but despair and damnation. The chair cannot be destroyed, for I have tried, and if it falls into the wrong hands, the crystals are, I believe, the only way of preventing the summoning of the beast Apan Tu would have eventually called forth.

Lorenzo Castellano 9th March 1450

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